Scene: horny hoppers, lowdown ladies, outrageous cocktails, and fierce looks

Are peaceful animal-rights protesters really terrorists? p8

GUARDIAN

MARCH 25 - 31, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 26 • FREE



San Francisco style

Seven local designers who are defining the way we dress p10

Lawrence and Mari wear designs by Al's Attire, Indie Industries, Joy O., Mi, Muscovie Design, Sara Shepherd, Shaye, Turk+Taylor

PHOTOS BY JEFFERY CROSS; PHOTO ILLUSTRATION BY MIRISSA NEFF; STYLING BY LAUREN COHEN, LAURA PEACH, AND JULIETTE TANG; HAIR AND MAKEUP BY SHAMIKA BAKER

EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

I spent the weekend with my head under the kitchen sink, experiencing that loop of doom that makes old San Francisco houses so charming. The drain was stopped up, so I figured I'd pull the trap and clean it out, but the pipe broke in half the minute I tried to unscrew it. When I bought a new one, the pipe it attached to started to crumble, and when I replaced that one, the seals on the next pipe were shot, and after the third trip to Cole Hardware, I realized that I was going to have to pull out all of the kitchen plumbing and replace everything.

So I was lying there on my back, with dirty water and little pieces of whatever foul gunk had adhered to the insides of the old pipes dripping into my eyes, and all of the Sunday ads and advertorial sections of the *Chronicle* next to me to sop up the mess, and I started thinking about why I subscribe to *The New York Times*.

We've considered cutting it off — it costs a lot of money, and we're trying not to spend a lot of money these days. Also, if I want to, I can find all the entire paper on the Web anyway. I don't even get most of my world news from the *Times*; I read the British papers, the *Guardian* and *The Independent*.

But every morning while I'm sitting at the counter eating my breakfast, I turn to the *Times* op-ed page and get some of the most intelligent, interesting insight and commentary you're going to find on a single sheet of paper anywhere in the world. And I thought: If the *Times* was in such dire financial straights

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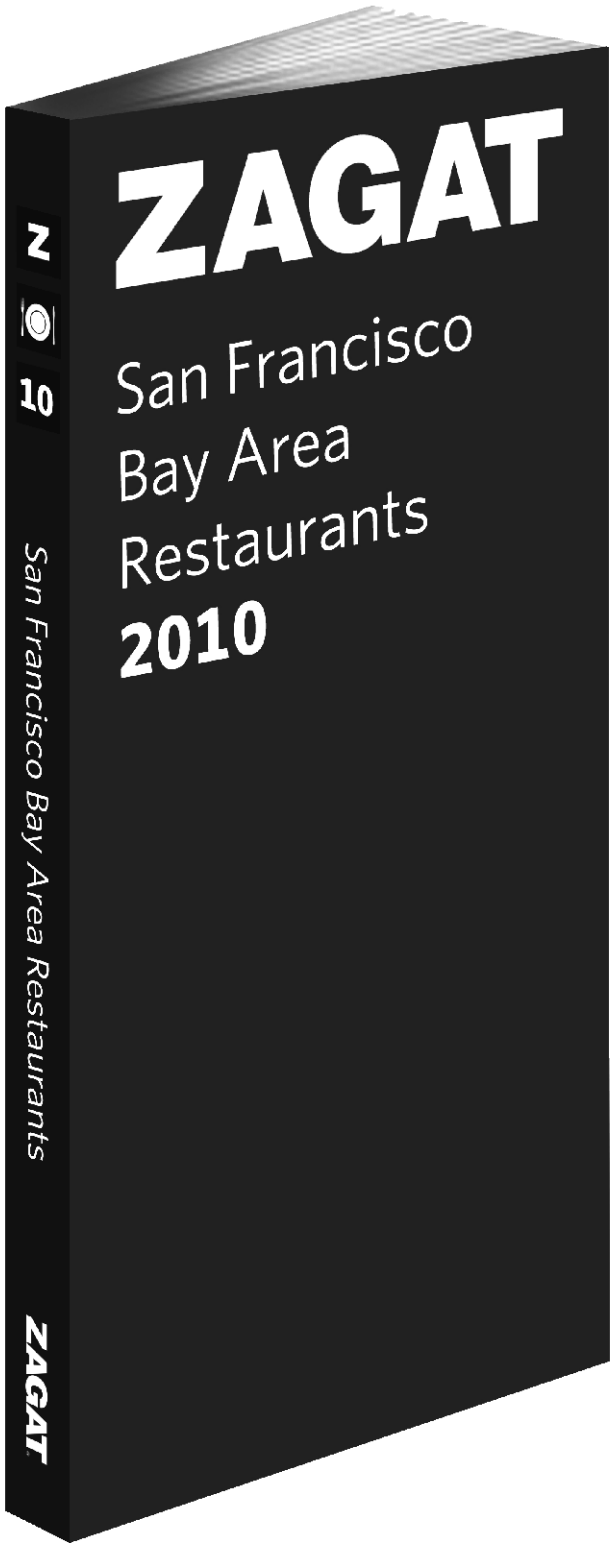
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3.25.09

In some cases, women were charged more than 50 percent more — and as much as 140 percent more — for identical health plans.

Pricing women out of health care

By Mark Leno

OPINION While California faces some of the most challenging economic times in recent history, many residents are losing their jobs — and as a result, their health insurance. And businesses of all sizes are struggling to make ends meet, which often means slicing employee benefits.

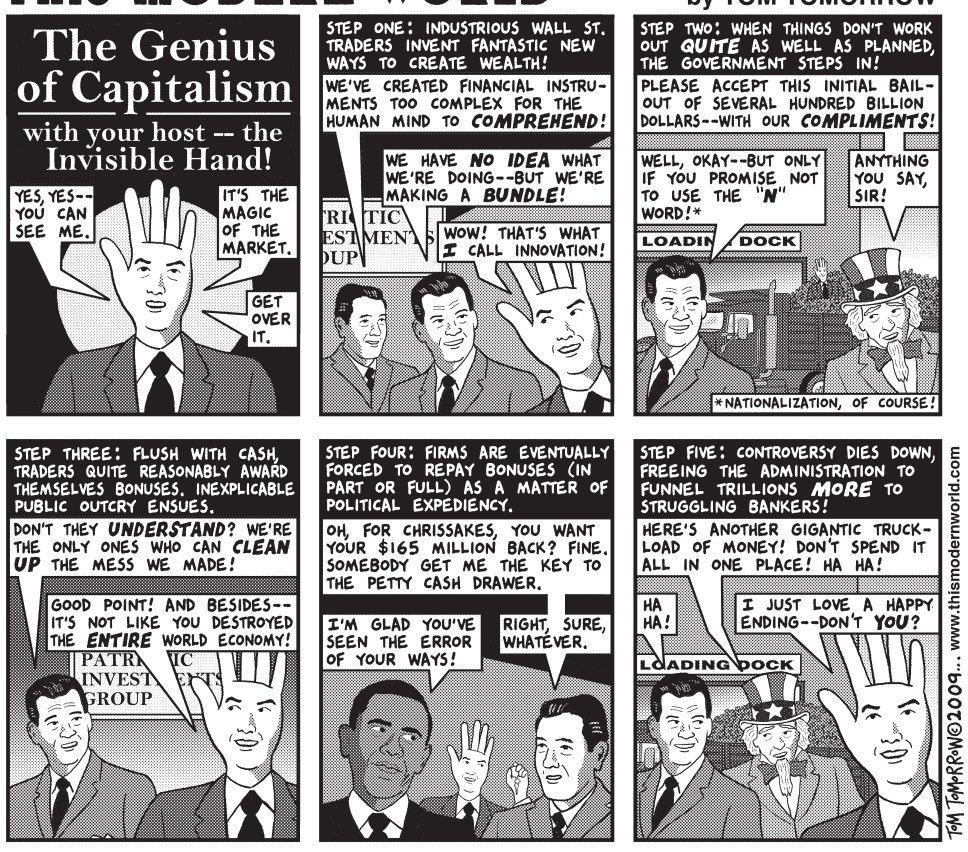
As more people are forced to turn to the individual market for their health insurance, women in California are at a distinct disadvantage. Under a practice known as gender rating, health insurers are allowed to charge higher premiums based on a person's gender. Consequently, many women pay higher premiums than men for identical coverage. This unfair and discriminatory practice affects more than 1 million California women who currently purchase their health plans on the individual market — and undoubtedly prices many more women out of health coverage altogether.

A recent survey by the National Women's Law Center showed huge variations in premiums charged to women and men for the same health care coverage. In some cases, women paid premiums that were slightly higher than what men paid for the same policy. But in other cases, women were charged more than 50 percent more — and as much as 140 percent more — for identical health plans.

Gender rating violates the California Constitution's equal protection guarantees and goes against the state's good public policies that favor preventive health care and affordable health coverage for all Californians.

While insurers argue their insurance rate differentials are based on the actual cost of providing health care to women (even for plans that do not include maternity

CONTINUES ON PAGE 6 ››



Saving SF's human services

EDITORIAL San Francisco stands to get more than $50 million in federal stimulus money designed to prevent cuts to health and human services. That could be a huge help to the city's efforts to close a half-billion dollar budget gap. And the Department of Public Health is counting on its $27 million share to prevent layoffs and program closures.

But the city's Human Services Agency, which ought to be able to spend some $25 million in federal money to keep alive programs for the homeless and the needy, is refusing to include that revenue as part of its budget for next year. That's a terrible mistake that will literally cost lives.

The money comes under the Federal Medical Assistance Percentage program, known as FMAP. When President Obama announced that the additional funding would be available to cities and states Feb. 23, he specifically stated that the cash should prevent a loss of services: "This plan will also help ensure that you don't need to make cuts to essential services Americans rely on now more than ever," he told the nation's governors at a press event.

Somehow, though, Mayor Gavin Newsom doesn't see it that way. The Newsom administration claims that since the money is a one-time grant, it shouldn't be used to pay salaries and keep ongoing operations afloat. That has infuriated critics, like Sup. John Avalos, who chairs the Budget Committee. "I'd like to see us use the money to prevent cuts to human services," he told the *Guardian*. "I think maybe the Newsom people want to make cuts and eliminate service programs anyway, and this doesn't fit their plan."

We're talking about employment services, homeless supportive housing, the Tenderloin drop-in scenter, job training for homeless people, and more essential services. Obviously, the city is facing a spike in unemployment and homelessness — the last thing that makes financial or policy sense is to cut the programs that unemployed and homeless people rely on.

We understand the problems with one-time federal grants. Money like that is typically put toward one-time uses — setting up a new program that will have to find its own funding later, or building something, or funding a temporary position. Use one-year grants for regular operating expenses and you run into trouble when the money is gone.

But this is an emergency situation, and the money that Washington is handing out is designed specifically to prevent cuts to health and human services. The stimulus money is supposed to be spent, now — and saving jobs, programs, and lives by preventing further budget cuts is exactly the sort of thing Obama intended when he made the money available.

CONTINUES ON PAGE 6 ››

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COMMENTS

POLK STREET, THEN AND NOW

Like anyone who remembers what San Francisco was like before the dot.com boom, I miss the city it used to be ("The rise and fall of a Polk Street Hustler," 3/18/09). For years, I lived next to the White Swallow on Polk Street and went to sleep every night listening to genteel gay gentlemen singing show tunes around a piano, until some dudes from L.A. bought the bar and turned it into a Bigfoot Lodge franchise, and then an upscale wine bar opened next door to that. But the first apartment I rented when I moved here in the mid-1980s was on Polk between Post and Geary, and the neighborhood was so bad back then that when the homeless shelter opened across the street, crime and noise actually went down and it became a better block to live on.

I'm not against legalized prostitution behind closed doors, but I do have a big problem with it out on the street, because it brings in ill-behaved outsiders who don't have the best interests of the neighborhood at heart. Like tourists waiting to drive down Lombard Street, back then on weekend nights a long line of idling cars used to stretch down Post Street from Polk to Larkin, waiting to turn left at the Motherlode and then left again on Sutter, checking out prostitutes all along the way, guys often getting out of their cars to piss on the sidewalk and harass passersby. Drug dealers dogged this scene to facilitate one-stop shopping, and junkies — a lot of them prostitutes — robbed everyone in the neighborhood so they could score.

Maybe it was groovier in the '70s. And while I dislike gentrification as much as the next guy, honestly, I wouldn't trade the lower Polk Street of today for the Polk Street I lived on back then.

Crossharpdude
from sfbg.com

CONTINUES ON PAGE 6 ››



CONCERT UPDATE

FEATURED SHOW



MONOTONIX
TRICLOPS

3/28 ELBO ROOM
MYSPACE.COM/MONOTONIX

THIS WEEK

OK GO
3/25 Great American Music Hall

THE SPINTO BAND
MAPS & ATLASES
3/25 Bottom of the Hill

TRICKY
3/26 Mezzanine

LOS LOBOS
3/26 Bimbo's

BAYONICS
3/27 Elbo Room

SCISSORS FOR LEFTY
3/27 Red Devil Lounge



MARNIE STERN
CITAY
3/27 Bottom of the Hill

MONOTONIX
3/28 Elbo Room

EARTHLESS
WOODEN SHJIPS
EYES
3/28 Cafe du Nord

SAVIOURS
SCARECROW
4/3 Elbo Room

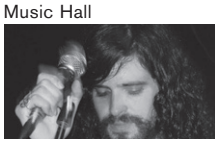
STEREO TOTAL
4/3 Bimbo's



LILY ALLEN
4/4 Warfield

MIRAH
4/7 Bimbo's

DARK STAR ORCHESTRA
4/13-15 Great American Music Hall



DEVENDRA BANHART
4/14 Independent

GLASVEGAS
MARK SULTAN
4/16 Great American Music Hall

BAND OF HORSES
4/17 Fox Theater

PAUL WELLER
4/17 Warfield

THE BLACK KEYS
4/18 Fox Theater

AC/SHE
4/18 Red Devil Lounge

BLACK KIDS
MATES OF STATE
4/20-21 Independent

BLOC PARTY
4/20 Fox Theater



FLEET FOXES
BLITZEN TRAPPER
4/21 Fox Theater

THROBBING GRISTLE
4/23 Grand Ballroom

MR. LIF
4/24 Bottom of the Hill
JOHN PRINE
4/25 Warfield



COLD WAR KIDS
THE CRYSTAL ANTLERS
4/28 Fillmore

THAO WITH THE GET
DOWN STAY DOWN
4/30 Independent

DAMIEN JURADO
5/5 Bottom of the Hill

CLOUD CULT
5/12 Independent

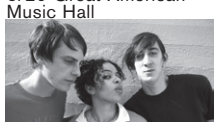
FLEETWOOD MAC
5/20 ORACLE Arena

DREDG
5/20 Bimbo's

TV ON THE RADIO
5/22 Fox Theater

ST VINCENT
5/27 Bimbo's

SUN KIL MOON
5/29 Great American Music Hall



THE THERMALS
5/31-31 Bottom of the

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EDITOR'S NOTES

CONT››

that it had to fire half its staff, and Bob Herbert was one of the unfortunate souls chosen for a pink slip, I'd be joining the national uproar. There would be petitions, and editors' inboxes would be jammed with e-mail, and marchers would mass in Times Square.

Ditto Paul Krugman, who is one of the few prominent economists in America who isn't full of shit. And Thomas Freidman, who is sometimes full of shit but thinks so clearly and makes such cogent arguments that it's a pleasure to get mad at him. And Nicholas Kristof, who routinely travels to some of the nastiest places on the planet to bring back the stories of how American policy affects human beings who otherwise would have remained in the shadows for life. That page alone is worth $1 a day; in fact, it's one of the greatest bargains on Earth.

I don't know whom the *Chronicle* is going to fire March 31 when the cutbacks are supposed to happen. I have kinda, sorta friends there, and there are some good, honest reporters, and I hope they all survive. But is there any political opinion columnist whose pending demise would get me out of my chair to a rally? Uh, no.

I love Jon Carroll, but he writes a lot about cats and mondegreens and there's a good reason he isn't on the op-ed page. Debra Saunders? Sorry, she's an idiot. (And not just because I disagree with her — William Safire is one of my favorite writers ever. Saunders? Idiot.) C.W. Nevius? Belongs in the suburbs. John Diaz? Eh. Whatever.

I still pay for the *Chron*, but I'm not surprised that hardly anyone else I know does. **SFBG**

HEALTH CARE

CONT››

care), gender rating is a relatively new phenomenon. Gender rating was not significantly used by the state's top insurers until mid-2007, according to a preliminary analysis from the California HealthCare Foundation. Surely the cost of caring for women has not increased exponentially in the past two years, while medical expenses for men have remained stagnant.

In pricing women out of affordable health care coverage in the individual market, we set in motion a series of events that harm women, children, families, and entire communities. Uninsured women are less likely to receive preventive care. They're most likely to discover, and seek treatment for, serious disease in the later stages of an illness. One serious disease or illness could potentially bankrupt an entire family and pose a health risk to the community. In addition, the costs of caring for uninsured women ultimately fall to either the local or state government, draining already strained public resources.

More than 40 years ago the insurance industry voluntarily abandoned the practice of using race as a rating factor for setting health insurance premiums, despite their arguments that those premiums were also based on actual health care costs. Ten states across the country have already outlawed gender rating, with no negative consequences to the rest of the insured in those states. Without a doubt, it's time to do the same in California. **SFBG**

Sen. Mark Leno represents the third Senate District, which includes Marin and parts of San Francisco and Sonoma counties. He is the author of Senate Bill 54, which would prohibit the practice of gender rating in California.

HUMAN SERVICES

CONT››

Mayor Newsom ought to be doing two basic things right now: Looking for every dollar that's on the table or can be grabbed from somewhere to prevent the worst of this year's budget cuts, and convening meetings and putting together a proposal to fix the city's long-term revenue problems. We suggested holding a special election this spring or summer to put some new tax measures before the voters, but Newsom opposed that idea — and it's looking less and likely to happen. But there's no way to pass a credible budget in this city without planning for, and counting on, some significant revenue package in November.

Newsom's still acting as if this budget crisis is nothing much to worry about. It's time he took it seriously. **SFBG**

COMMENTS

CONT››

I'M GLAD IT'S GONE

Gentrification? I can't say Polk Street has gentrified — but I suppose if you're an unemployable stoner who's made a living servicing the sexual needs of old men, you might disagree. I remember Polk 32 years ago, at 17, before I came out, when it seemed it was lined with gay bars, and people cruised the street from Geary to Broadway. That was over by the mid-'80s. And by the mid-'90s, when I moved to town, that era was a distant memory. There were a couple of respectable gay bars, all well beyond California Street, but little else save for a few restaurants and Walgreen's and the Royal Theater. And then, as the upper end gentrified into something that seemed to be sucking a teat from the Paris monster, one of the more miserable of the hustler bars closed and was reborn and the Lush Lounge, which can rightly claim to have been the labor pains of the neighborhood's rebirth.

I would imagine that if your world was centered around the dingy old bars and the pathetic ghosts of men who frequented them to look for cheap sex they could no longer get for free, you might mourn the passing of Hustler Polk. I'm glad it's gone.

gryphonisle
from sfbg.com

IN PRAISE OF FOUR TET

Such a well-written and awesome article by Brandon Bussolini on Four Tet ("About time," 3/18/09). I had a similar moment when I listened to Rounds right after buying it. I was walking through Boston on my way to work on an empty Sunday morning in a misty spring rain and I had headphones on. I felt like I was in a bubble 2,000 feet deep in the ocean, slowly rising up to the surface. And no, I was not on drugs ... well maybe a little out of it from the previous night, but you know, it was the Four Tet blowing me away! To this day I remember that walk. It was pre-iPod for me, and I had the rusty old CD Walkman in tow.

Carleton
San Francisco

FOR THE RECORD

Due to a printer error, the date for the Luke Fowler event at New Langton Arts was listed incorrectly in the Picks section of the March 18 issue.

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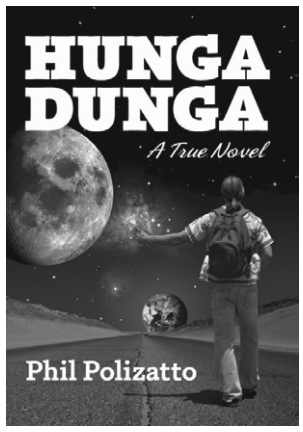
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When protesters become 'terrorists'

Civil liberties defense groups say recent animal activist arrests are bad news for free speech

By Rebecca Bowe
› rebeccab@sfbg.com

When does passionate protest become a terrorist threat? Is it when activists choose to target someone's house, or when the subject of the protest feels scared? Why single out animal rights activists for special treatment? And if the definition of terrorism is expanded for them, what group is next in these turbulent times?

These are the questions being raised by the federal prosecution of four local animal rights activists. Joseph Buddenberg, Maryam Khajavi, Nathan Pope, and Adriana Stumpo pleaded not guilty March 19 to charges of using threats and violence to interfere with University of California animal researchers, in violation of the Animal Enterprise Terrorism Act (AETA).

A coalition of civil liberties defense groups have come to their defense, arguing that the law is unconstitutional and that the activists were merely exercising their freedoms of speech and assembly.

AETA specifically protects research institutions, pharmaceutical companies, and other businesses that use animals from individuals who "interfere with" their operations. Anyone using threats, vandalism, property damage, trespassing, harassment, or intimidation to cause someone connected with an animal enterprise to have "reasonable fear of death or bodily injury" can be tried under the law. But critics say the statute is over-broad, arguing that legal activity like boycotts can be construed as a form of interfering with a business' operations.

"In its abstract form, and now with these arrests, the AETA is a full frontal assault by the U.S. government on the First Amendment," says San Francisco-based attorney Ben Rosenfeld, a member of the National Lawyers Guild. "Everybody, whether they identify with animal rights causes or not, ought to be very alarmed."

According to an FBI affidavit filed by special agent Lisa Shaffer, the activists took part in actions targeting UC researchers who conduct experiments on animals. They didn't free caged animals, torch laboratories, or slash tires. Instead the defendants were caught picketing, chanting, and creating flyers. And while the complaint cites an alleged assault, it never states that any of the four defendants was responsible. Yet they each face up to five years in prison.

In October 2007, the complaint alleges, the defendants joined a group of protesters outside a UC researcher's home in El Cerrito where they marched, chanted things like "vivisectors go to hell!" and rang the doorbell. The second incident took place in January 2008, when a group of about a dozen people "wearing bandanas over their nose and mouth" allegedly drove to a number of researchers' homes in the East Bay. They "marched, chanted, and chalked defamatory comments on the public sidewalks in front of the residences."

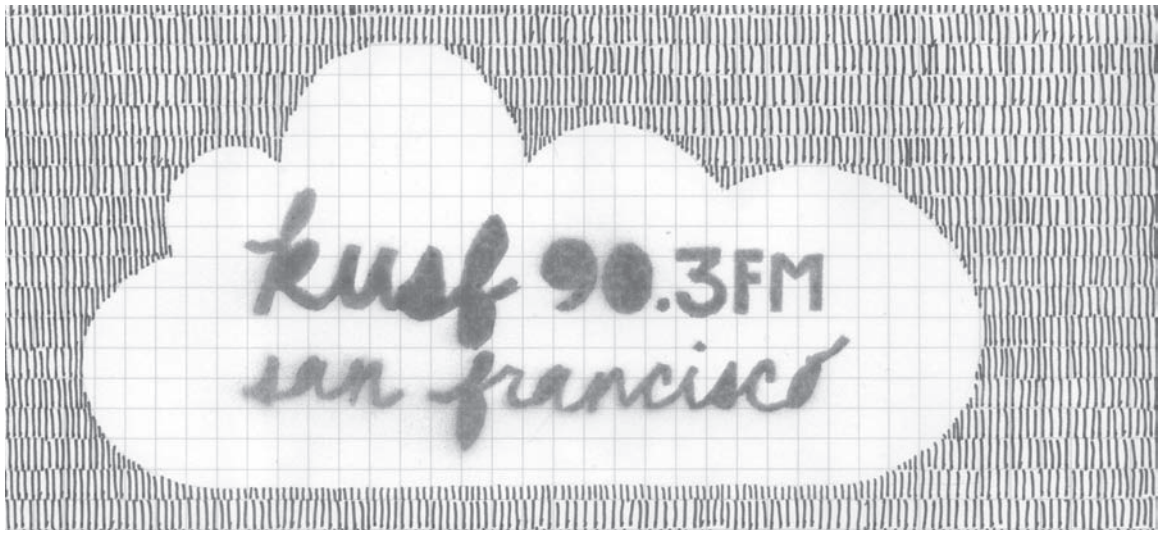
The complaint says UC researchers felt harassed, intimidated, and terrified. Heidi Boghosian, executive director of the National Lawyers Guild in New York City, says AETA is flawed in that prosecutions are based on the targets' reactions, not the protesters' intent. "Basing prosecutions on the subjective feelings of individuals to whom no harm was inflicted undermines the foundation of criminal law, which punishes those who commit crimes with the intent to do so," Boghosian told us. "Demonstrating — even noisy, angry demonstrating that may be uncomfortable to others — is still protected under the First Amendment."



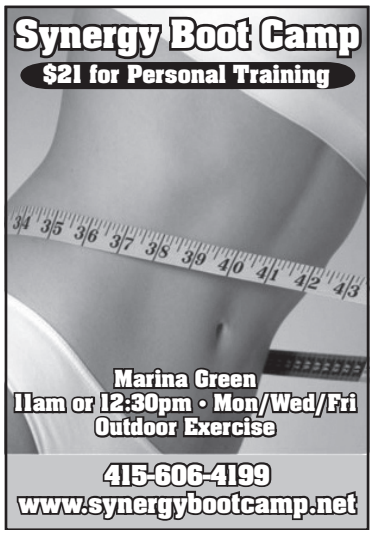
The animal rights activists now being charged as domestic terrorists under legislation sponsored by U.S. Sen. Dianne Feinstein are (clockwise from top left) Joseph Buddenberg, Maryam Khajavi, Nathan Pope, and Adriana Stumpo.
PHOTOS COURTESY OF THE SANTA CRUZ POLICE DEPARTMENT

During the third incident, six bandana-clad protesters allegedly approached the home of a UC Santa Cruz researcher. Her husband heard banging on the glass pane of the door, opened it, and then "struggled with one individual and was hit with a dark, firm object," according to the complaint. The protesters dispersed, and one allegedly yelled, "We're gonna get you!" Santa Cruz police later seized a vehicle belonging to one of the activists.

CONTINUES ON PAGE 12 ››







"Everybody, whether they identify with animal rights causes or not, ought to be very alarmed."
Ben Rosenfeld, National Lawyers Guild

ALERTS

By Andrew W. Shaw and Steven T. Jones
› alerts@sfbg.com

WEDNESDAY, MARCH 25

Long march for equality
A five-day march for marriage equality leaves from the Bay Area today and ends in Sacramento March 30. Join in solidarity with 18,000 same-gender couples who legally married last year in California to overturn Proposition 8. March the whole way or meet participants along the route.
9 a.m. rally, 10 a.m. march, free
Berkeley Civic Center
2151 Martin Luther King Jr. Way, Berk.
www.onestruggleonefight.com

SF's military legacy
San Francisco's future is being built on its military past, particularly at two key sites — the Presidio and Hunters Point Shipyard — where some of the city's most controversial developments are being proposed. Are they threatening important historical and natural resources? Comparing and contrasting these sites will be ArcEcology's Saul Bloom, who has criticized current plans for Hunters Point, and Doug Kern, a member of the Urban Watershed Project and Presidio Restoration Advisory Board.
7:30 p.m., free
CounterPULSE
1310 Mission Street, SF
www.counterpulse.org

THURSDAY, MARCH 26

BAM and protect services!
Service Employees International Union Local 1021 has been leading the fight against Mayor Gavin Newsom's plan to cut vital city services, and now they're calling for you to help by joining BAM, the Big-Ass March to Protect City Services and Jobs. Show up if you support parks, public health, and other important government functions.
5:15 p.m., free
Hallidie Plaza
5th and Market, SF
415-848-3611



FRIDAY, MARCH 27

Critical Mass
With the sun now shining well into the evening, monthly Critical Mass bike rides are bound to get bigger and bigger. Come join this proud, disruptive, silly, and defiant San Francisco tradition, which knows no leader and follows a different route every time.
6-ish p.m., free
Justin Herman Plaza
Market and Embarcadero, SF

ACORN reception
Rep. Barbara Lee (D-Oakland) and activist Roseanne Barr will be among the many individuals and groups turning out to support the annual reception and fundraiser for the Association of Community Organization for Reform Now (ACORN), which has been demonized by right-wing politicians and pundits for its community organizing and voter outreach successes. Show up, dig deep, fight back!
6 p.m., $100–$500
Oakland Marriott Civic Center
1001 Broadway, Oakl.
www.acorn.org

SATURDAY, MARCH 28

Back from battery
Formerly incarcerated survivors of domestic violence gather to discuss domestic violence. Help end the revictimization of incarcerated survivors of domestic violence, and honor those who remain imprisoned. 3:30 p.m., $10–#25 donation, no one turned away for lack of funds
Women's Building
3543 18th St., SF
www.freebatteredwomen.org

TUESDAY, MARCH 31

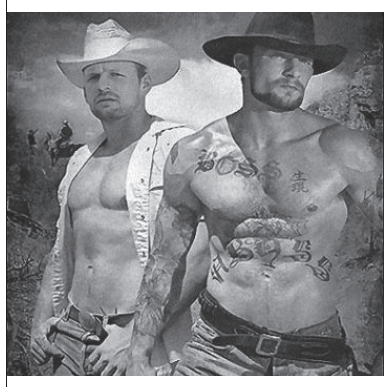
The Socialist solution
Explore the current economic crisis from the socialist perspective. This weekly program highlights Marxist classics and contemporary socialist critiques. The Freedom Socialist Party and Radical Women offer this program through April 28 in San Francisco and on the UC Berkeley campus.
7-8:30 p.m., free
El Cafetazo
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www.socialism.com SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

THIS WEEK AT SFBG • COM

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COMPLETE EVENTS, ALERTS, AND MUSIC LISTINGS, SFBG TV, HOTLIST, COMMENTS, AND SO MUCH MORE!



SEX SF
Complete GayVN events rundown — and should straight guys go? Plus: 420 personals, an "ex-gay" veteran, and this week's sexy events and hot gossip



NOISE
Kimberly Chun's complete SXSW coverage, including shows by Metallica, Little Boots, The Pains of Being Pure at Heart, and Silver Apples



PIXEL VISION
Appetite food news and specials, Look of the Day, adorable lunch boxes, more spring fashion, and an overdose of chocolate — raw and live!



POLITICS
Iraq occupation six-year protest pics, SEIU's "dramatic agreement," the BART boards' gun problem, demolishing historic architecture

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San Francisco style

Seven designers who are defining the way we dress

By Laura Peach and Juliette Tang
› culture@sfbg.com

When it comes to fashion, San Francisco is an interesting paradox. Bay Area designers and consumers are notoriously innovative, politically conscious, and stylishly playful. Many who grow up or study here go on to make waves on a national or international scale. And yet this city still is not considered a global style center in the way that New York, Paris, or Milan are. In recent years, even L.A. seems to be getting more attention as a legitimate fashion capital than San Francisco.

With spring (and spring fashion lines) afoot, we decided to profile some of our favorite local designers — those who, regardless of their popularity outside city limits, have decided to stay put or move here to contribute to the San Francisco fashion design dialogue. We predict it won't be long before the fashion establishment is singing their praises — and wearing their designs.

SOCIALIST STYLE

With delicate features, a smattering of transparent freckles and dark blonde hair that hangs in messy curls to her elbows, **Shaye McKenney** could be a model. But her approach to fashion is more altruism than narcissism. After returning from an extended sojourn that took her to India, tribal Amazon, and on many nomadic adventures in between, the Oakland native and daughter of a designer opened La Library on Guerrero Street— a borrow-or-buy boutique whose purpose is to make stylish clothing available to all.

"The sense of ownership we have is not sustainable," says McKenney, whose business model was inspired by the designer handbag rental concept seen in *Sex and the City*. Which is why she doesn't just sell outright the airy white dresses, embroidered linen jumpsuits, and leather hot pants she makes from her mother's fabric remnants. It's passion for social change — as well as for a good pattern and great fit — that drives her. The point is being able to share. "We should not have to sacrifice glamour and art because of money and a bad economy."



On Lawrence: 1. Striped hat by Al's Attire; 2. Double-pocket zippered denim shirt by Turk+Taylor; 3. Chambray golf jacket by Al's Attire; 4. Dark denim jeans by Mi; 5. Silver wing-tip shoes by Al's Attire; 6. Seersucker shorts by Turk+Taylor; 7. Brown leather jacket by Mi; 8. Avocado tee by Turk+Taylor; 9. Underwear and socks by American Apparel | PHOTOS BY JEFFERY CROSS

OLD-FASHIONED, FASHION FORWARD

Tucked away in a former North Beach butcher shop among towers of vintage hatboxes and fabric bolts stacked to the ceiling, custom clothier Al Ribaya is king of the cutting board. His old world tailor shop **Al's Attire** makes every imaginable piece of clothing to order, paying more attention to detail than profit. "It's a difficult thing to make money at," he admits. "People don't know what it takes to build something one stitch at a time."

The other distinguishing factor about Ribaya's shop is that he outfits people from head to toe. Using the same effort, energy, and remarkable focus, he makes everything from shoes crafted with soles of repurposed tire treads or turn-of-the-century buttons to suits, shirts, pants, jackets, skirts, and dresses. He even makes hats from suit fabric remnants. Every garment is custom labeled with the wearer's name (alongside Al's, of course). But despite all this retro hard work (and handiwork), Ribaya's styles are remarkably fresh and modern.

FORM AND FUNCTION

What if one piece of clothing could be worn seven different ways? What would happen if you took a jacket and turned it upside-down? Or backward? These are the questions that the innovative, boundary-breaking creative minds at **Harputs Collective** have been asking. Their answer— called the swacket —hangs beside an oversized mirror in the airy industrial Harputs Own shop. The collective members are waiting for curious customers to come and play with the architectural sweater/jacket outerwear—putting it on backward, changing the swooping collar into a hood, then flipping it upside-down and adding a belt, until the most flattering fit is found.

The studio was started in September, a serendipitous confluence of a few thoughtful designers, a retiring tailor who stocked the store with fabrics and machinery, and an established high-end retailer with such a sense of play he will dye garments from New York lines when they are past season just to see if they will sell better in indigo than white. Our favorite part? A garment that fits well and can be worn several ways is less likely to go out of style — and therefore inspires us to consume less. (Our least favorite? They declined to participate in our fashion shoot. But we love 'em anyway.)

FASHION PHILOSOPHY

Mi Concept's visionary pieces are offered as a bespoke capsule collection for people who appreciate fashion-forward, cutting-edge design — and who aren't afraid to look like time travelers from some distant utopian future.

Before designing any piece of clothing, Dean Hutchinson, creative director of the Mi Concept, asks himself, "How do I stimulate conversation?" The purpose, Hutchinson, says, is to challenge people to think beyond fashion. It must be working: ever since Mi Concept emerged at 808 Sutter last December, conversation and buzz have followed.

Peek inside the unmarked store and you'll find an eerie modernist sarcophagus illuminated by fluorescent tubes, where dauntingly expensive-looking clothes cling to hangers as if worn by invisible ghosts. Together the space and the clothing create a synthesis of progressive, modern design.

Hutchinson eschews classic forms in favor of postmodernist distor-

MORE AT SFBG.COM

More local design! See our Pixel Vision blog for 50 more of SF's hot designers and an exclusive guide to reconstructing a boring button-down into something better, with designer Miranda Caroligne.



On Mari: 1. Bias-cut raindrop dress by Sara Shepherd; 2. Rouched front dress with pockets by Jules Elin; 3. Bell sleeve wrap jacket by Jules Elin; 4. Corset skirt with teal detail by Shaye; 5. Kit leather button boots by Al's Attire; 6. Brown leather hotpants by Shaye; 7. Black leather jacket with sleeve zippers by Mi; 8. Polka dot hat by Al's Attire; 9. Zipper-front dress by Turk+Taylor; 10. Underwear and socks by American Apparel | PHOTOS BY JEFFERY CROSS

tion, working with asymmetrical lines and deconstructed shapes, often incorporating multiple silhouettes in a single garment to create an effect that evades easy labeling in any genre. "The other day someone said it was like a marriage between Rick Owens and Jil Sander," Hutchinson said. "That was sort of flattering. But I don't think about fashion like that. I have an initial idea, and then it just takes on it's own life. It's art."

ECO-FRIENDLY FOR EVERYDAY

Jules Elin's designs for women are simple and casual, without sacrificing style. The ideal wearer seems to be someone who is practical and comfortable but can appreciate the occasional coquettish detail — like a bell sleeve or a floral lining — on an otherwise unembellished piece.

While Elin is conscious of seasonal trends, there is nothing overtly "fashion-y" about her classic silhouettes: a swing coat is spruced up with extra-large buttons, a zippered jacket is adorned with a ruffled Peter Pan collar, and both are stylish without coming across as self-consciously *en vogue*. Elin's pieces are made with organic cotton and get bonus points for not having to be dry-cleaned. On being called an eco-designer, Elin reflects, "I never really thought of it as being progress; I thought it was the right thing to do."

When it comes to the designs themselves, San Francisco is always an inspiration. "There's a lot of movement and architecture to the pieces," she says. "But they're also really sweet in a way that matches the demographic of this city." And it's Bay Area weather that determines the length of Elin's sleeves: always long enough to be worn over the hands when it's cold. San Franciscans are responding positively in turn, and even the dire economy hasn't slowed the growth of her brand. "It's just made me realize I can always work harder."

CLASSIC SF DAYWEAR

When examining **Turk+Taylor**'s well-edited collections of sustainable, nouveau-preppy clothes, the aesthetic appears so cohesive you could never tell that they nearly always result from a disagreement between the designers, Andrew Soernsen and Mark Lee Morris. "We fight all the time," Soernsen proclaims. "We end up yelling." During our interview, Soernsen and Morris often contradicted one another while answering the same questions — even the straightforward ones. "But somehow," says Morris, "it all comes together."

Soernsen and Morris don't have fashion degrees. "We can't sew. We aren't pattern-makers." The two designers run their business out of Soernsen's apartment in NoPa, where boxes of samples are stacked on the floor, racks of clothes clutter every room, and eco-friendly fabrics perilously overflow from shelves and surfaces. Somehow, amid the jumble, they've managed to create beautiful collections of casual daywear year after year.

This year was the brand's fifth, but neither Soernsen nor Morris has quit their day-jobs. "I don't know how we have time to do this," Soernsen admits. "We're so unorganized." The self-deprecating posturing belies the fact that they've grown into an influential label synonymous with San Francisco style. A perfect example? Pop into the SFMOMA store, and you'll notice the museum tees are all by Turk+Taylor.

ACROSS THE POND AND INTO THE BAY

Sara Shepherd is, at heart, a contradiction: edgy London meets cuddly San Francisco. Originally from England, Shepherd moved to San Francisco to attend the Academy of Art University and stayed on to teach at the academy and create a fashion line out of her SOMA studio.

Shepherd's Victorian menswear-inspired clothing evokes images of urban dandies and Byronic heroes, but her work is consciously feminine and innately modern. With tailoring that emphasizes shape over ornament, Shepherd draws her inspiration from classic British icons, whether fictional, like *Alice in Wonderland*, or real, like Elizabeth I. Despite the distant historical comparisons, her vision remains practical and wearable for San Francisco women who "know their own mind, who feel strong and confident in what they wear and who they are." Like Elin, she's also careful to consider San Francisco weather when designing. "There needs to be the opportunity to layer the clothes. There's always, always a layer to them." SFBG

CREDITS

Photography by Jeffery cross

Styling by Lauren Cohen, Laura Peach, and Juliette Tang

Hair and makeup by Shamika Baker
www.missmeeks.net

Modeling by Lawrence Cuevas and Marivel Mendoza

ON THE COVER

(left to right) 1. denim double pocket shirt, avocado tee and twill shorts by Turk+Taylor; 2. leather jacket and sheer top by Mi, leather hotpants by Shaye, jewelry by Muscovie Design; 3. raindrop dress by Sara Shepherd, kit leather button shoes by Al's Attire, jewelry by Muscovie Design; 4. leather jacket and jeans by Mi, dot tee by Turk+Taylor, white tie by Indie Industries, wing-tip shoes by Al's Attire; 5. white tee by Mi, corset skirt by Shaye, jewelry by Joy O., polka-dot hat by Al's Attire

WHERE TO BUY

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www.alsattire.com

Harputs Own
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Indie Industries and Joy O.
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Jules Elin
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Available at Ladita, 827 Cortland, SF
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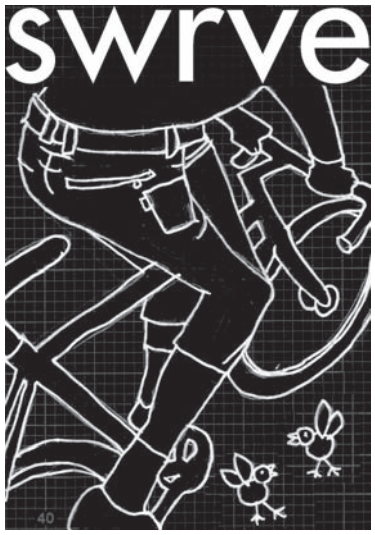
Muscovie Design
www.muscovie.com
Available at Collage Gallery
1345 18th St., SF; 415-282-4401

Mi
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www.themiconcept.com

Sara Shepherd
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Available at M.A.C. 387 Grove, SF
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www.controversyfilms.com
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GUARDIAN SFBG•COM

The polluting Port

By Melody Parker
› news@sfbg.com

GREEN CITY Manuel Rivas is an independent truck driver working at and living near the Port of Oakland, where diesel exhaust from old idling vehicles has created a serious public health threat.

Officials have long talked about addressing the problem (see "ImPorting injustice," 7/17/07). In the meantime, however, Rivas and his twin boys — whom he has cared for alone since his wife died in a car accident 12 years ago — struggle with respiratory problems on low wages and with no health insurance.

"I've spent 21 years working as a truck driver. This is where I've spent most of my life, and I don't have anything from it. You can see for yourself," Rivas tells the *Guardian* in Spanish, gesturing to his small, rundown house and showing us his empty refrigerator. "We are people, not slaves. We fuel the economy not just here in Oakland, but throughout the country."

Rivas works eight to 10 hours per day and says he takes home about $5.55 per hour after the expenses for his truck. Deregulation of the trucking industry has left drivers, many of them immigrants, as independent contractors with low wages and few benefits.

"We don't get any vacation time," he said. "We don't get health insurance. If we get sick, then we have to pay out of our own pockets."

And they do get sick. Diesel exhaust is a toxic air pollutant. The Coalition for Clean and Safe Ports organized an asthma screening in West Oakland last month to address problems around the Port. "Small particulates get breathed into the lower reaches of the lungs and cause irritation and inflammation, an increase in respiratory problems like asthma, chronic obstructive pulmonary disease, and a long term risk of lung cancer," said Dr. Robert Harrison, a UCSF professor who participated in the screenings.

Sandra Witt of the Alameda County Health Department said West Oakland residents are exposed to three times more diesel particulate matter than the rest of the Bay Area, thanks to the Port and nearby freeways.

"We're driving all day, every day, and at this moment my throat is very dry and it hurts, so I take cough drops," Rivas said. He is concerned that one of his sons recently came down with bronchitis and was unable to play soccer.

Harrison says that children and the elderly are most susceptible to toxic air. "Bronchitis is one of the symptoms of respiratory problems from diesel pollution," Harrison said. One in five children in Oakland has asthma, the highest rate in California.

But treating a large population for respiratory problems is difficult. "There really isn't any way to treat the community unless you reduce air pollution," Harrison said. "I found that the independent status of truck drivers keeps them vulnerable to health problems."

Port Commissioner Margaret Gordon, a longtime community activist before joining that body in 2007 (see "Port tack," 10/10/07), has pushed the Port to take responsibility for its contribution to the problem. "Diesel is bad in any way it comes. In trucks, trains, ships, cargo, or cabin equipment, it's bad. But the closest thing to the people of West Oakland are the emissions from the trucks," Gordon said.

Swati Prakash of the Coalition for Clean and Safe Ports hopes that new legislation will alleviate some problems from diesel pollution. "For the first time you have state regulations coming down the pipe," Prakash told us. "The California Air Resources Board has recognized how deadly diesel pollution is."

On Jan. 1, 2010, pre-1994 trucks will not be allowed on Port land and 1994-2003 trucks must be retrofitted to reduce diesel particulate matter by 85 percent. But Rivas can't afford a new truck, so he and other drivers are hoping to become employees of trucking companies.

The Port's Comprehensive Truck Management Plan (CTMP), which will address diesel pollution and related issues, is now being drafted and is set to go before the commission for approval in June. Richard Sinkoff, the Port's director of environmental programs and planning, said staff is working at an accelerated schedule because of the urgency of the issue.

"I think the board really understands that public health is a concern for all of us," Sinkoff said. "Time is always of the essence when dealing with a recognized public health issue." SFBG

Protesters CONT»

Bandanas found inside the car were later sampled for DNA, linking them with three of the defendants.

The complaint doesn't indicate whether any of the four defendants struck the researcher's husband or yelled a threat. But that hardly matters. "Another flaw of the AETA is its 'course of conduct' language," Boghosian said. "If one protester commits a single unlawful act at a protest ... but five others were present, all may be charged with engaging in a course of conduct that interferes or attempts to interfere with the operations of an animal enterprise."

Finally, the FBI charges that in July 2008, a stack of flyers listing the home addresses of two UC professors under the headline "murderers and torturers" was discovered at a Santa Cruz cafe. The FBI tapped security camera footage and Internet use logs to link three of the defendants to the stack of flyers.

Several days after the flyers were discovered, a firebombing took place at one of those researchers' homes — but the federal complaint doesn't mention it. When asked if there might be a connection, FBI special agent Joseph Shadler told the *Guardian* that the complaint speaks for itself.

Several civil liberties groups have been wary of AETA since it was enacted. "The law is so overly broad and so vague that no one knows what's legal and illegal," Odette Wilkins, who is pushing for a repeal of the bill through her organization, the Maryland-based Equal Justice Alliance, told us. "The USA Patriot Act makes it very, very clear what terrorism is. It's anything that causes mass destruction ... or places the entire civilian population in fear. I don't see how people exercising their First Amendment rights ... rises to the level of terrorism. It's ludicrous."

FBI special agent Schadler sees it differently. "As far as the distinction between free speech protected by the Constitution and what we would consider terrorism, whenever somebody's purpose is to cause fear to get their point across, that's terrorism," he told the *Guardian*. "The definition of terrorism is using threat of violence, or violence, to accomplish a political means. And the threat of violence — when you are actually going out and threatening to hurt people, or causing people to believe that they're going to be hurt, or actually hurting them to

get your movement or your political voice heard — then you are committing terrorism."

Lauren Regan, executive director of the Eugene, Ore.-based Civil Liberties Defense Center, helped create Coalition to Abolish the AETA. "We were working on putting together a civil lawsuit simply challenging the constitutionality of the law when the criminal indictments happened," she explained.

Regan has been on the case since a previous law, the Animal Enterprise Protection Act, was in place. That statute was upgraded to the AETA in 2006 in the wake of aggressive tactics employed by a radical animal rights group, Stop Huntingdon Animal Cruelty (SHAC). "Many felt [the AEPA] was also unnecessary," she told us. "Because there are already statutes for burglary, theft, vandalism, arson [etc]. Any of the crimes that could have fallen within the AEPA were already federal and state crimes."

Sen. Dianne Feinstein cosponsored AETA along with Sen. James Inhofe (R-Okla.), saying it would "ensure that eco-terrorists do not impede important medical progress in California." Before the bill passed, Rep. Dennis Kucinich (D-Ohio) voiced the lone complaint against it. "I am not for anyone ... damaging another person's property or person. But I am for protecting the First Amendment and not creating a special class of violations for a specific type of protest."

No one else was persuaded. The bill was bundled with other legislation deemed to be noncontroversial then passed by voice vote. The American Civil Liberties Union didn't oppose it after an amendment was added guaranteeing that it wouldn't restrict First Amendment rights. The ACLU declined to comment for this story.

Regan says broadening the definition of terrorism can stifle important campaigns. She points to the example of a widely publicized video released by the Humane Society last year that showed disturbing footage of downed cows at a beef processing facility. Though it spurred one of the largest beef recalls in history (and saved school kids from consuming an unsafe meat product), the cameraperson could be tried as a terrorist under the AETA, Regan says, because it was necessary to trespass to shoot the film.

She also criticizes the FBI's excessive use of paid informants. "This has happened across the country — if someone posts a vegan potluck, the FBI is showing up to see who's there and what they're doing," she says. Between 1993 and 2003, the FBI's counterterrorism division increased 224 percent, according to its Web site.

While advocates are quick to point out that there are no documented deaths associated with animal rights activism, the movement has a history of employing firebombs, threatening phone calls, and other creepy tactics in pressing to end animal cruelty — a trend that led to the passage of the domestic terrorism bill.

"The AETA has backfired, causing an increase in underground activism," says Los Angeles-based activist Jerry Vlasak, whose inflammatory language against animal researchers was quoted extensively during the 2006 Congressional hearing on AETA. Vlasak is a media contact for the North American Animal Liberation Press Office, which operates a Web site featuring anonymous "communiqués" sent in by clandestine activists. In a posting dated March 6, a group called the Animal Liberation Brigade takes credit for burning the car of a Los Angeles primate researcher. "We will come for you when you least expect it and do a lot more damanage [sic] than to your property," the message reads. "Where ever you go and what ever you do we'll be watching you as long as you continue to do your disgusting experiments on monkeys. And a special message for the FBI, the more legit activists you fuck with the more it inspires us since wer're [sic] the people whom you least suspect and when we hit we hit hard."

Will Potter, a Washington, D.C.journalist who runs a Web site called Green Is The New Red, testified before Congress prior to the passage of the AETA, arguing that the law would not deter underground activists. Instead he predicts it will have a chilling effect on protests staged in broad daylight. "This legislation will ... risk painting legal activity and nonviolent civil disobedience with the same broad brush as illegal activists," he said.

That, says Rosenfeld, is precisely what's happened. "The whole underpinning of a democratic society is that it's rights-based, and government power is limited and checked by law," he says. "Here we have a complete perversion of that process. The government gives itself this over-broad, sweeping power to go after anyone it wants and then seeks to reassure people that it will only use those laws against the real bad guys." SFBG



The *San Francisco Chronicle*'s historic headquarters at Fifth and Mission streets is ground zero for the debate over the future of newspapers. | GUARDIAN PHOTO BY CHARLES RUSSO

Monopoly money

As the ax falls at the *Chronicle*, observers ponder whether a MediaNews cure could be worse than the disease

By Sarah Phelan
sarah@sfbg.com

Employees at the *San Francisco Chronicle* are anxiously awaiting the March 31 deadline that its owner the Hearst Corp. has set for accepting buyout offers, after which the ax could fall on any employee at any time. The California Media Workers Guild has voted to accept 150 layoffs and to end seniority considerations at the city's major daily.

Hearst claims that amendments to the union's contract are essential to avoid closing or selling the 144-year-old paper, although the company refuses to open its books, making it impossible to verify claims that the *Chronicle* is losing $1 million a week. Rather than challenging that corporate prerogative, Speaker of the House Nancy Pelosi wants to explore allowing a local monopoly like MediaNews to buy the *Chronicle*, the last major Bay Area newspaper MediaNews doesn't already own through its Bay Area News Group subsidiary.

In a March 16 letter to U.S. Attorney General Eric Holder, Pelosi wrote: "I am confident that the antitrust division, in assessing any concerns that any proposed mergers or other arrangements in the San Francisco area might reduce competition, will take into appropriate account, as relevant, not only the number of daily and weekly newspapers in the Bay Area, but also the other sources of news and advertising outlets available in the electronic and digital age, so that conclusions reached reflect current market realities."

Holder responded March 18, telling reporters, "It's important for this nation to maintain a healthy newspaper industry. So to the extent that we have to look at our enforcement policies and conform them to the reality that the industry faces, that's something I'm going to be willing to do."

Sara Steffens, chair of the Guild's Bay Area News Group East Bay unit, recently raised her concerns about that strategy. "Consolidating some or all Bay Area News Group operations with the *Chronicle* could prove the financial salvation for our struggling newspapers, potentially guarding against bankruptcies or outright shutdown," she wrote on the union's Web site. "But it could also pave the way for further job loss and erosion of standards."

Justice department lawyers have in the past ruled against mergers that created newspaper monopolies, but media analyst Alan Mutter believes times have changed. "It's just a question of who is going to qualify," Mutter told the *Guardian*.

Retired UC Berkeley journalism professor Ben Bagdikian, author of books critical of media monopolies, said the *Chronicle*'s "surprising announcement" that it might have to shut down could be a scam. He notes that this news comes "not long after Hearst and [MediaNews owner Dean} Singleton, who owns all the East Bay dailies, formed a partnership to buy media in other parts of the country.

"Hearst a few years ago — granted, in boom times — gifted the *Examiner* to the Fang family along with a stunning gift of $56 million to the Fangs to take it and make it into a daily," Bagdikian said. "I think it has never before happened in the news business or any other business to pay someone else to compete with them. It was clearly part of a larger plan to get rid of this operating agreement for exemption from antitrust [laws]."

Other critics believe that large newspapers, which are tied to huge printing presses and gas-guzzling delivery trucks, could become extinct, and that nimbler prototypes that deliver news by mobile phone and integrate social networking on their Web sites could assume the old media's traditional role as public watchdogs.

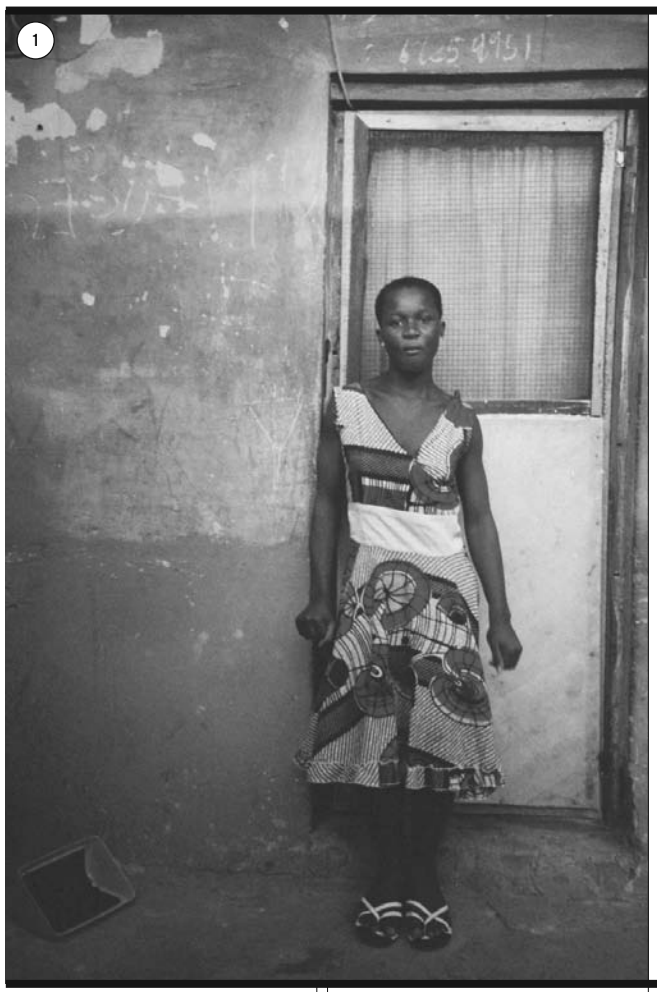
Jeff Elder, who is studying the newspaper industry as a Knight fellow at Stanford University, told the *Guardian,* "You either see a daily newspaper as an old railroad station, a really cool part of the city's history that you maybe can't afford to save, or an at-risk public school whose continuance is fundamental to democracy."

Elder, a columnist for the *Charlotte Observer*, was one of a wide variety of media professionals (including *Guardian* publisher Bruce B. Brugmann), who gathered March 17 in the San Francisco Public Library to discuss the *Chronicle*'s future.

"There is no minimizing that it's a real sad situation for the people being laid off," Elder said. "But there is a real danger in propping up print products by strengthening monopolies. You're draining off resources while propping up a business model that is becoming increasingly irrelevant." SFBG

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS





MARCH 25-31, 2009

LENS CRAFT

By Johnny Ray Huston
› johnny@sfbg.com

The exhibition "United in Nima: Bay Area and Ghanian Youth Share Their Lives Through the Lens stems from collaboration between teens from the First Exposures photography program and peers from Accra, Ghana. Thanks to First Exposures, led by SF Camerawork, the participants met and collaborated in Africa for three weeks last summer. Fifty photographs are available at a silent auction benefiting First Exposures on the exhibition's closing night. Ghanian DJ RasNii and others bring the music.

Wed/25, 6–9 p.m, $10–$20
SF Camerawork
657 Mission, second floor, SF
(415) 512-2020
www.sfcamerawork.org

WEDNESDAY
MARCH 25

FILM

"1969-1983: A Fosse Odyssey"
Jazz hands, jazz hands, jazz hands. Now that we've gotten *that* out of the way, on to the business at (jazz) hand(s): two days of Bob Fosse-directed films at the Castro! Sorry, *Liza With a Z* (1972) and *Lenny* (1974) fans, this program includes Fosse's other four directorial efforts, starting with 1972's Oscar-bedecked *Cabaret* (including one for Fosse as best director) and 1969 Shirley MacLaine charmer *Sweet Charity*. Day two gets even better, with *Star 80* (starring Mariel Hemingway as doomed *Playboy* model and actress Dorothy Stratten), and *All that Jazz*, featuring a spellbinding Roy Scheider playing a suspiciously Fosse-like character. Costar Leland Palmer appears in person after the *All that Jazz* screening. **(Cheryl Eddy)**

2 and 4:25 p.m.; 7 and 9:20 p.m. (*Cabaret* and *Sweet Charity* double feature); continues Thurs/26; $8–$10
Castro Theatre
429 Castro, SF
415-621-6120
www.castrotheatre.com

MUSIC

Herman Dune
I've seen the term "anti-folk" applied to the laidback sounds of Parisian duo Herman Dune, but I think I'll tag them "alternate-universe folk" instead. Why? Singer David Ivar often evokes a young, optimistic Leonard Cohen predicting the sugar-rush romanticism of Jonathan Richman; in other moments, he evokes the Silver Jews' David Berman tossing bright-eyed poetry about love's many charms. Impossible, you say? Yes, a world such as this really does exist: refer to last year's '50s-infatuated strum-pop delight *Next Year In Zion* (Everloving) for proof. A single listen to the infinitely catchy "Try To Think about Me" should make you a believer. **(Todd Lavoie)**

with The Tallest Man On Earth
7:30 p.m., $14
Rickshaw Stop
155 Fell, SF
415-861-2011
www.rickshawstop.com

THURSDAY
MARCH 26

EVENT/LIT

Cracks in the Asphalt: Community Gardens in San Francisco
A barren urban desert San Francisco is not. Observe: our fair city overflows with verdant parks and the spirit of green even suffuses mainstream media, resulting in a heightened awareness of the need for eco-friendly products and organic foodstuffs. In her book *Cracks in the Asphalt* (Pasha Press), author Alex Hatch narrows the focus of this local fertility fest to community gardens. Small but immaculately tended plots of vegetation, they stem from the collective labors of a school, a guild, or a neighborhood. Hatch showcases more than 30 of these special spots, including directions, maps, and recommended walking tours. **(Danica Li)**

7 p.m., free
Get Lost Travel Books
1825 Market, SF
415-437-0529
www.getlostbooks.com

MUSIC

Nurse With Wound
Legendary cult act Nurse With Wound has been pushing — and slicing, perhaps with scalpels — the parameters of experimental music for 30 years. The ever-changing collective of artists is treating the Bay Area to a rare live performance — Mexico City is the only other confirmed tour destination. Nurse With Wound's name conjures up images of bacteria, decay, and demoralization, and those connotations suit its music, which is disgusting, perverse, and just about always otherworldly and abstract-sounding. Brace yourself for a jarring or subtly disturbing multimedia experience. **(Andre Torrez)**

with irr.app.(ext.), Jim Haynes, Freida Abtan
9 p.m. (doors 8 p.m.), $30
Great American Music Hall
859 O'Farrell, SF
(888) 233-0449
www.gamh.com

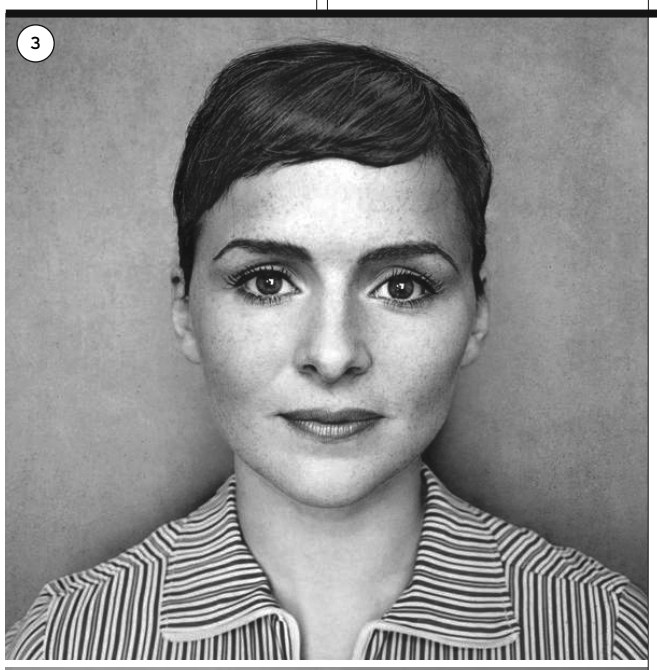
MUSIC

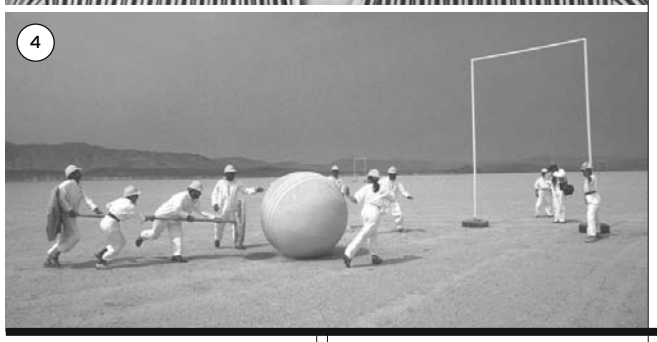
Dark Meat, Long Legged Woman
Sounding at once like an LSD-fueled high school marching troupe and an unhinged indie outfit playing decadent jug-band outtakes that never made it onto *Sgt. Pepper's*, Dark Meat is poised to win the Weirdest Band Ever award. A sea of trilling brass instruments dotted by hoots and punk moans have the group of Georgia scallywags riding the crest of a tidal wave to bizarro-land and baffling everyone in their way. Dark Meat shares tonight's bill with the Southern gentlemen in Long Legged Woman, thrash-fuzz transplants who serve up 'tard-core frenetic enough to set wet, misty nights on fire. Psychedelic rednecks unite! **(L.C. Mason)**

with Grampall Jookabox
9 p.m., $10–$12
Bottom of the Hill
1233 17th St, SF
415-621-4455
www.bottomofthehill.com

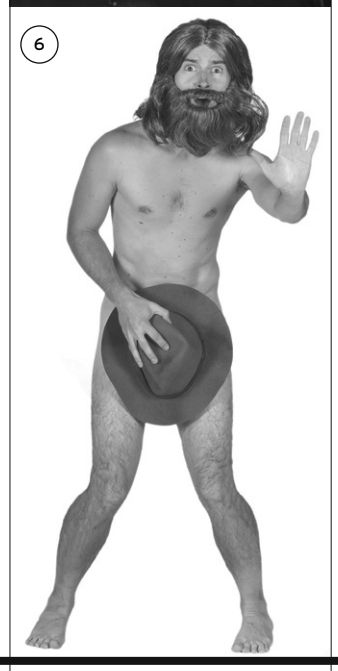
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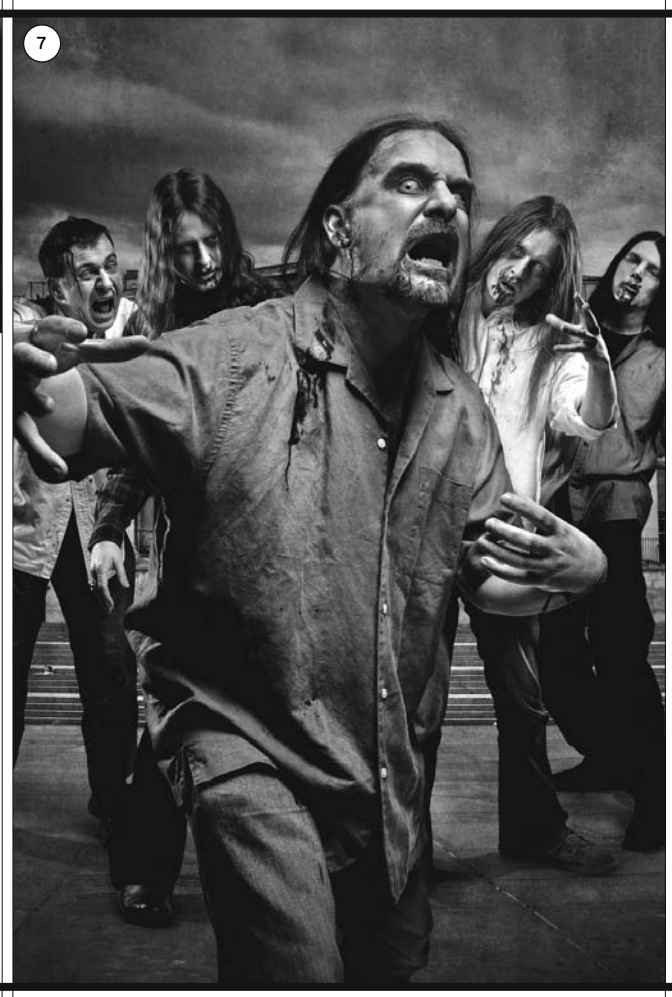
Manicato
Manicato is an adjective from the Taino of Puerto Rico meaning a bold and valiant person with a good heart. Manicato the band, led by vocalist Israel Matos and his father Cris "Papi" Matos, lives up to this Taino


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ideal. Joined by seasoned veterans Alan "Trombone'" Williams, Danny Cao, Enrique "Qique'" Padilla, Dave Lockhart, Nick Fischman, and Colin Hogan, the Matos mix socially conscious lyrics with salsa, timba, reggae, hip-hop, and rock. Whether you're looking to sweep someone off their feet or weep in your Dos Equis, these heroes have something for you. **(D. Scot Miller)**

9 p.m., $7 (free before 9 p.m.)
Cigar Bar & Grill
850 Montgomery, SF
415-398-0850
www.cigarbarandgrill.com

MUSIC

Carcass
That sinister rumbling off in the distance? It's signaling the return of Carcass, the recently reunited U.K. grindcore band making another pass through San Francisco (despite the possibility that attendees at the group's September 2008 show might still have violently vibrating eardrums). If you saw 'em then, you know the show was killer enough to see again; if you missed 'em then, here's your chance to experience the flesh-ripping, corpse-rotting, weird-medical-horror aficionados live. Everybody wins! A bonus this time around: openers include seminal Bay Area thrashers Death Angel. Time to kill as one, metal folk. **(Eddy)**

with Death Angel, Suicide Silence, Faceless, Toxic Holocaust, and Abysmal Dawn
6:30 p.m., $35
Grand Ballroom
1300 Van Ness, SF
www.ticketmaster.com

FRIDAY
MARCH 27

MUSIC

Radioclit
Ravenous-eared duo Radioclit has one of the most unfortunate names in dance music — which is really saying something. Yet as producers, musicians, and club promoters, Etienne Tron and Johan Karlberg are smarter than heck — and not in that heady Spooky/Rupture Baudrillardian-referent way, though they are based in Paris. These two flash their cerebellums through deep genre-smashing. They'll do anything to sparkle in your drums while sparking a dance riot, whether with Malawian singer Esau Mwamwaya as The Very Best — mixing Scandinavian techno, South African kwaito, French grunge, Wacko Jacko choruses, and Kronos Quartet strings — or through their celebrated, anarchic early Bonde do Role productions. Radioclit's 2008 rave-meets-carioca tornado, "Secousse," named after the duo's tropical-themed monthly, should provide just one mad climax of an equator-erasing set. **(Marke B.)**

With Ana Sia, Ghosts on Tape, and Morale
10 p.m., $15 ($10 advance)
103 Harriet
103 Harriet, SF
415-497-3830
www.hacksawent.com

STAGE

Bisceglie's SF Follies
I love a good list, especially when it's a hit list, and *SF Follies* provides a deluxe one. The Web site for John Bisceglie's comic cabaret includes an extensive catalog of all the show's satirical targets. Close scrutiny reveals that Baby Face Nelson and Baby Gap rub shoulders with one another, as do registered sex offenders and Rice-a-Roni, Ed Jew and El Niño, Cher and chlamydia, and Wendy Tokuda and the wild parrots of Telegraph Hill. Are Lindsay Lohan and Laughing Sal one and the same individual? There's only one way to find out — a trip to Bisceglie's critically acclaimed show, which proves this town is big enough for more than *Beach Blanket Babylon*. **(Huston)**

Hobbit stigma ain't easy to laugh off.

8 p.m. (continues through April 5), $33–$40
Actors Theatre
855 Bush, SF
(800) 838-3006
www.sffollies.com

SATURDAY
MARCH 28

FILM

Dust & Illusions
Burning Man pros: avalanches of drugs, the mingling of avant-garde art under the scorching desert sun, and the chance to shed your normal digs to get in touch with your inner neo-hippie lunatic alongside thousands of other repressed souls. Burning Man cons: avalanches of drugs and the increasingly capitalistic nature of the decades-old freedom-extravaganza. *Dust & Illusions*, a documentary four years in the making, is one of the first attempts to explore Burning Man through an in-depth critical lens to address the modern obstacles facing the festival's idealistic spirit. Director Olivier Bonin traces the event's humble origins on San Francisco's Baker Beach to its controversial evolution into a gathering of thousands in the sands of Nevada. **(Mason)**

8–10 p.m., $15
Chez Poulet
3359 Cesar Chavez, SF
www.dustandillusions.com

MUSIC

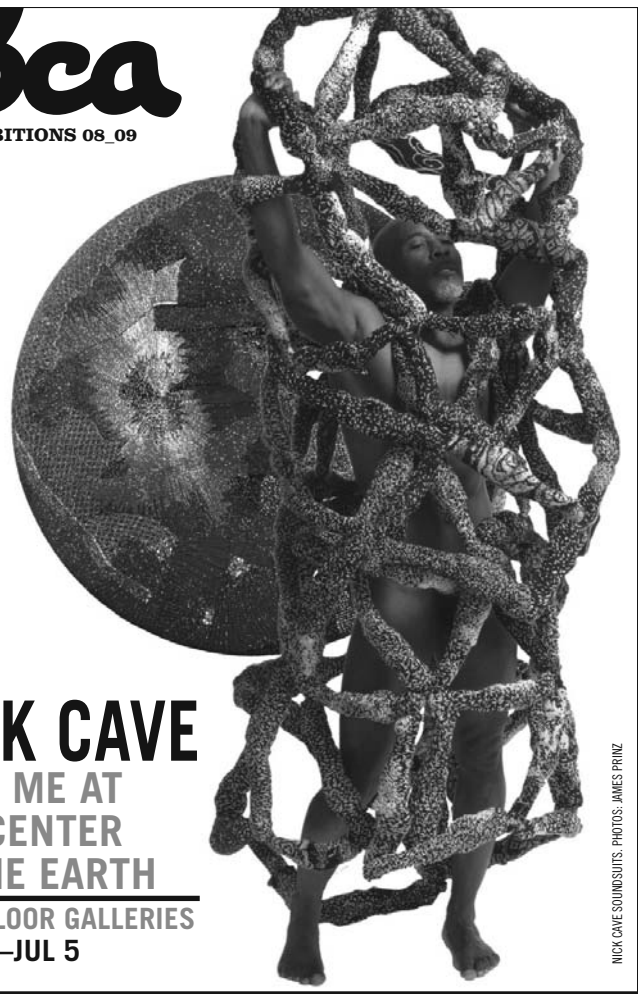
Pelican, Wolves in the Throne Room, Tombs
Pelican is joined by Wolves in the Throne Room and by Tombs for the unofficial critical darlings tour of 2009. The four-piece

CONTINUES ON PAGE 16 ››

1) *Amdia*, from "United in Nima" (see "Lens Craft"); 2) still from *Cabaret* (see Wed/25); 3) Emiliana Torrini (see Sun/29); 4) still from *Dust & Illusions* (see Sat/28); 5) Steven Stapleton of Nurse With Wound (see Thurs/26); 6) naked gold miner from *Bisceglie's SF Follies* (see Fri/27); 7) Carcass (see Thurs/26); 8) Radioclit (see Fri/27); 9) Chad VanGaalen (see Tues/31).

STEVEN STAPLETON PHOTO BY JIM DONNELLY; RADIOCLIT PHOTO BY TIM & BARRY

ybca
EXHIBITIONS 08_09



NICK CAVE
MEET ME AT THE CENTER OF THE EARTH
FIRST FLOOR GALLERIES
MAR 28–JUL 5

NICK CAVE SOUNDSUITS. PHOTOS: JAMES PRINZ

OPENING NIGHT PARTY // FRI, MAR 27, 8–11PM
$12 in advance, $15 at the door, FREE for YBCA Members and a guest

Opening Night Party Sponsor CAMPARI Media Sponsor BAY AREA REPORTER

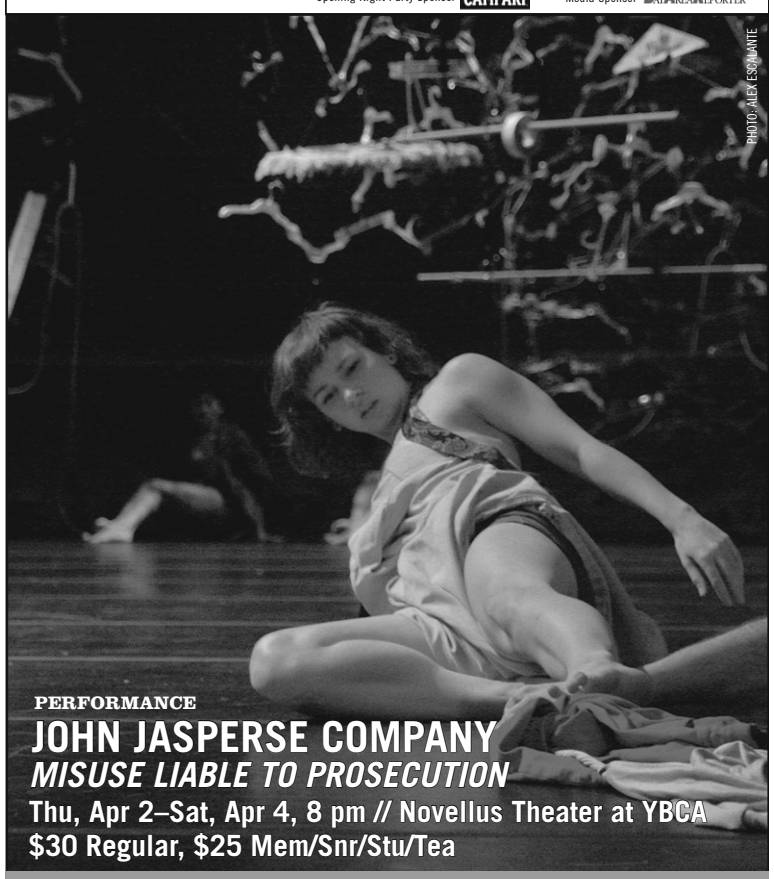


PHOTO: ALEX ESCAMANTE

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JOHN JASPERSE COMPANY
MISUSE LIABLE TO PROSECUTION
Thu, Apr 2–Sat, Apr 4, 8 pm // Novellus Theater at YBCA
$30 Regular, $25 Mem/Snr/Stu/Tea

SAVE THE ENVIRONMENT AND SAVE ON TICKETS!
This production features a stunning set made completely of recycled materials, including thousands of used clothes hangers. Donate used hangers at the YBCA Box Office and receive 2-for-1 tickets to opening night. **Go to ybca.org for details**!

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art + you = life amplified.

Herman Dune (see Wed/25)
HERMAN DUNE PHOTO BY PETER BOESCH



PICKS CONT>>

Chicago instrumental band gained notoriety for its tectonic, densely striated compositions, and shares a love of the natural world with Olympia, Wash.'s Wolves, who fuse primitive black metal sounds with a pagan-hippie mentality that is ineffably Pacific Northwest. Brooklyn trio Tombs is also in the soundscape sledgehammer business, crafting thick, textural hardcore with a thin grain of spooky post-rock melody. All three bands have managed to find enthusiastic audiences outside traditional metal circles, perhaps proving that there's no such thing as too heavy. **(Ben Richardson)**

9 p.m., $16
Slim's
333 11th St., SF
415-255-0333
www.slims-sf.com

SUNDAY
MARCH 29

MUSIC

Emiliana Torrini
Ask Elijah Wood -- Hobbit stigma ain't easy to laugh off. Icelandic songstress Emiliana Torrini may be best known for performing "Gollum's Song" at the end of 2002's *The Lord of the Rings: The Two Towers*, but she's quietly stockpiled nearly a half dozen albums since 1994. Torrini's fine vocals, summery orchestration, and sound songwriting chops are abundant on *Fisherman's Woman* (Rough Trade; 2005) and *Me and Armini* (Rough Trade; 2008). The public's knowledge of Icelandic musical exports is generally limited to weirdo siren Björk and yodellers Sigur Rós, but Torrini may just provide a viable third option. **(Li)**

with Lay Low
8 p.m., $17
Independent
628 Divisadero, S.F.
(415) 771-1421
www.theindependentsf.com

TUESDAY
MARCH 31

MUSIC

Chad VanGaalen
Transparent bodies, ill-treated animals, ghosts in the basement, and the event of one's own death — the throughline of Calgary musician Chad VanGaalen's latest album for Sub Pop, *Soft Airplane,* is a heart-damaged, haunted lyricism. But the dark-skies outlook and spooked, solitary reflections are sweetened by vocals that rise up high and tremulous and slightly strange. The sparse and gorgeous album opener "Willow Tree" is one of the prettiest set of instructions for funeral arrangements a person could hope to leave behind, while "TMNT Mask" sets a desolate scene of riverside trash and reverie to a synthy dance beat. **(Lynn Rapoport)**

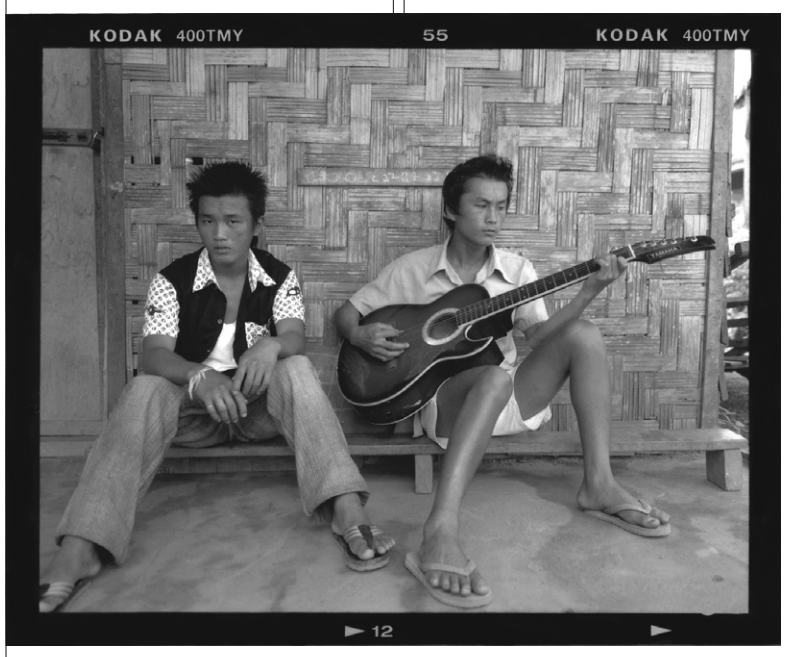
with Women and Tempo No Tempo
9 p.m., $10
Bottom of the Hill
1233 17th St., SF
415-621-4455
www.bottomofthehill.com

MUSIC

Boo and Boo Too, DADFAG, Bridez
Why, Boo and Boo Too, what a big sound you have! The title track of the six-piece Kansas sludge-pop band's *No Tempo* (Ironpaw; 2008) is epic and triumphant, laced with dreamy, echoed guitar effects to match the similarly styled vocals, which verge on repetitive chanting. Occasionally the frenzied barrage of drums gives way to a more controlled sound. On the heels of a slew of SXSW performances, the Boo crew joins up with locals DADFAG and garage rockers Bridez, led by ex-So So Many White White Tigers force of nature Liza Thorn. **(Torrez)**

9 p.m., $5
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www.theknockoutsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Todd Sanchioni
TITLE *Laos Rockers*
THE STORY Sanchioni traveled throughout Laos recording musicians and taking portraits with a Mamiya 6 by 7 and a 35mm camera. Visitors can listen to a portable CD player or download and listen to a podcast while at the resulting show of work.
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Gibson

FRIDAY NIGHTS
at the de Young

March 27

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Image: Andy Warhol, *Debbie Harry,* acrylic and silkscreen ink on linen, 1980. Collection of The Andy Warhol Museum, Pittsburgh Founding Collection Contribution. The Andy Warhol Foundation for the Visual Arts, Inc. © 2009 The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. © 2009 Deborah Harry. Under license to Anthill Trading Ltd.

VIEW the special exhibition ***Warhol Live.*** Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol's work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work. Also on view: ***Yves Saint Laurent.***

EXPERIENCE a **milonga** in the museum as a few hundred couples re-create Argentinean tango dance halls in Wilsey Court.

LISTEN to **"Photography and Fashion: An Exercise in Style,"** a lecture by French photographer Lucia Zegada, who has been collaborating closely with fashion designer Christine Palmaccio for the past decade.

CELBRATE at the closing reception for the March Artist-in-Residence, **Cosmo Kichman**.

CREATE your own **shoe art** with collage designs, markers and ribbon as inspired by Warhol's love of shoes.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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This program is supported by the Koret Foundation and is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

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de Young

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RUPA & THE APRIL FISHES
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THU 4.2/ DOORS 8:30PM/ $15 ADV • $17 DOOR
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(SIOUXSIE AND THE BANSHEES)
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WED 4.8 & THU 4.9/ DOORS 7:30PM/ $22
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SISTER SPIT PARTY & FUNDRAISER 9PM
SAT 3/28 — MANGO 3-8PM
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SUN 3/29 — SALSA SUNDAYS
ANDY Y CALLAO
3-8PM $6 DANCE CLASS 3:15
MON 3/30 — DOLLAR DAYS $1 PABST/$2 WELL
RADICAL VINYL DJ'S
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM
THE ASTRAL FORCE, JUNIOR LEAGUE BAND, COLIN O'LEARY
(JAZZ/FOLK/SOUL) 8PM
TUE 3/31 — THE DANA JAE VARIETY SHOW 7:30 NO$
SWANIPHANT, ZOO, DIRT PORCH
(INDIE/EXP) 8PM NO$

Meaner streets

Grand Theft Auto IV: The Lost and Damned
(Rockstar North; Xbox 360)



Johnny Klebitz: all outta bubblegum.

GAMER Ever since the "next-gen" consoles shipped with capacious hard-drives and easy access to the broadband interwebs, gamers have been paying the price. Picking up where the boxed expansion pack model left off, publishers realized they could nickel-and-dime their fans with "downloadable content packs," recalling the "Batmobile sold separately" chicanery of action figure advertising and failing to deliver even the most rudimentary bang for your buck.

It comes as something of a relief, then, when a developer eschews horse armor and warmed-over levels too crappy for the retail version and provides some downloadable content actually worth the bandwidth, let alone the greenbacks. *Grand Theft Auto IV* makers Rockstar North restore some hope with *The Lost and Damned*, a worthwhile 10-hour nugget of episodic expansion that once again turns gamers loose in the open-world cesspool of Liberty City.

You play Johnny Klebitz, a surly biker with bad tribal tattoos and a cadre of "brothers" in the Lost, one of the metropolis' warring biker gangs. Engaged in a power struggle with the gang's atavistic head honcho and mired in the world of crime that defines Rockstar's dystopic settings, Klebitz is soon fighting for his life.

In keeping with the expansion's hog-wild characters, Rockstar has retuned the motorcycle physics, making two wheels the optimum number for peeling around the vast gameplay environment. Your character has access to a handful of powerful new weapons, and your easy-riding cohort is a phone call away if you're in need of manpower, horsepower, or firepower. New multiplayer modes cater to the bike-centric gameplay, including a new race mode in which competitors with baseball bats reenact Electronic Arts' classic *Road Rash* series.

The writing and motion capture is consistent with the GTA series' surpassing quality, and Rockstar again proves that careful characterization and plotting makes for a more engrossing gaming experience than a coterie of anonymous sidekicks yelling "boo-yah!" The events of *The Lost and Damned* intersect intriguingly with the original game, but this is both a blessing and a curse. Despite the developers' best efforts, Johnny Klebitz isn't half the protagonist *GTA IV*'s Niko Bellic is, and the moments when Bellic shows up are an unfortunate reminder of this fact. As with Bellic, the writers make an ill-conceived stab at humanizing their star criminal in Klebitz, presenting him as a voice of reason and moderation. But this all flies out the window once he's mowing down cops in the dozens. Then again, when you've got a fully automatic shotgun to play with, who cares about psychological realism? **(Ben Richardson)**

THE MIX

(1) March Madness

(2) Dog-watching in Alamo Square

(3) Naked power games at *Stick*, Mama Calizo's Voice Factory

(4) Serge Gainsbourg, *histoire de melody nelson* (Light in the Attic)

(5) *The Class*

music

Codpieces are back, whether looking like bird beaks on *Make Me a Supermodel* or being attacked with power sanders (left) during an Imperial Battlesnake show at this year's South by Southwest fest. Metallica (center, left) somehow forgot to guard their nether regions during a SXSW gig — for shame. PJ Harvey (center, right) could make a codpiece look oh-so-chic, though she was demure — in appearance, not sound — in Texas. BLK JKS (right) need no codpieces, they've got psych-dub. | PHOTOS BY KIMBERLY CHUN



SXSW the un-Safeway

By Kimberly Chun
› a&eletters@sfbg.com

SONIC REDUCER Sparks. No, not the band, or the caffeinated boozy beverage, toasts of rock collectors' circles and past South by Southwests, respectively. I'm talking about the real dealie, flying furiously off the spot where a sander met the metal-codpieced crotch of what appears to be a Suicide Girl-gone-to-seed, right here at the '09 installment of FXFY — otherwise known in impolite company as Fuck by Fuck You fest. Sparks flew at the Typewriter Museum, far from the heavily trod, pizza plate-littered Sixth Street, epicenter of last week's South by Southwest music conference in Austin, Texas.

I had my doubts when the two bikinied, booted, vaguely *She-Devils of the SS* leggy ladies entered, hoisting and spinning drill rifles beside bellowing Imperial Battlesnake vocalist West Nile, a petite, heavily tattooed man who describes his instrument/contribution to the Chicago band as one part "throat," another part "Napoleon complex." Goody gumdrops, I thought — that's exactly what underground music needs: more retrograde sexism. Just the tiresome, Neanderthal-pandering ticket to go with indie's ever-tightening embrace of throwback 1990s, alternative nation/X-treme, good/bad taste aesthetics. Goes great with those omnipresent buffalo checks and Jane's Addiction's reappearance at a Playboy party in a boarded-up Safeway.

But then the bikini girls dramatically whipped out the sanders, bringing West Nile to his knees, shielding his eyes and begging for mercy. You couldn't help but grin along with the beer-drinking redneck headbangers — and in the process forget to tweet at the sheer backhanded goofiness of it all. SXSW '09 motto No. 666: get your fun where and while you can — lack of funds, political correctness, and originality be damned. Praise the audacity and pass the ammunition.

Welcome to the terrordome, almost two decades after the first go-around and on the brink of the last recession: this time the enemy is more than public — it's wildly texting witticisms into the Twittering wind while bemoaning the slowness of AT&T, remarking on who isn't here rather than who is, and clearing out early from the Convention Center press room, while word on the street and in the halls is that attendance is 10 percent down though artist involvement is up. The bags of corporate marketing swag are lightening because the fat-cat sponsors aren't swaggering with quite the same gusto. There are no free Saucony kicks and gratis logo T's. Our local landfill keepers thank you.

The SXSW star power dimmed slightly as Quincy Jones — rather than Pete Townsend or Lou Reed — happily free-associated and name-dropped through the conference keynote, though there were some last-minute saves. Metallica made a not-so-secret, relatively intimate, air-tight yet relaxed appearance, courtesy of *Guitar Hero*, at the 3,000-capacity Stubb's. Neil Young was said to be skirting the fest as manager Elliott Roberts talked up the first installment of Young's forthcoming, meaty archival box set and Jonathan Demme debuted *Neil Young Trunk Show*. Kanye West was, according to one Twitterer, "pissing off" people and promoting his G.O.O.D. Music artists during a "secret" headlining spot at Fader Fort (now, in its new spot, more like a sweltering interment camp than a luxe retreat). Can't say for sure — though I was wondering if West would be locked to Auto-Tune — because I had a pressing date with the always-riveting PJ Harvey, debuting her new, alternately ethereal and enraged long-player at Stubb's on Saturday.

That said, SXSW wasn't without its charms — between the disarmingly art-geeky Devo, donning those red pyramid hats once more, and Erykah Badu, gathering more than 10 of her native Dallas buds as the Cannabinoids, for an ultra-short, improvised set, truncated thanks to an alleged stalker. Betwixt the loving Doug Sahm tributes with son Shawn Sahm, Augie Meyers, and Alejandro Escovedo, and a mesmerizing 1 a.m. Silver Apples turn, you could always stop and smell the jalapeño brisket tacos and listen to the nightbirds cackle and whoop. This was a South By perched at the precipice — and the gaps left by the retreating MySpace party buses and major labels were filled by comedy showcases, an increased hip-hop presence, and scads of drifting local emo waifs and crust punklets, all drawn by the bright lights, frenetic activity, and word of Facebook.

You'd think the roiling brew would be combustible, yet strangely, it isn't — even when you mix in all-day drinking, 80-degree weather, death metal pizza paper plates *everywhere*, and the odd unenlightened crack like the one I heard at the Mess With Texas free show at Waterloo Park — a "si, señor" in a bad faux-Mexican accent in response to accented vocalist Ami Shalev of Israeli band Monotonix telling everyone to sit down and "shut the fuck up!" (P.S.: they did.) Perhaps these loud yet occasionally imperceptible leaps across the fissures — by street-level pop groundlings and seen-it-all scenesters, united by the equalizing thunderclouds of bass drums and roach-coach allure of cheap tacos — are SXSW's real treasures.

Glad I saw: PJ Harvey and John Parrish, Metallica, Silver Apples, Lady Dottie and the Diamonds, Micachu, Past Lives, Little Boots, Roy Head, Flower Travellin' Band, We Have Band, Akron/Family, Mayyors, Woods, the Sonics, Dirty Projectors, Nite Jewel, Silk Flowers, Garotas Suecas, Total Abuse, Girls, BLK JKS, Cause Co-Motion!, Tara Jane O'Neil, the Sun, Explode into Colors, the Bronx, AIDS Wolf, Moriarty, and Adam Stephens.

Most likely to benefit from band name confusion: Cut Off Your Hands (Say Yeah), Nid and Sancy.

Tele-who?: Telepathe, Telepathic Butterflies, Telekinesis

Muthas for drunk listening: Never do SXSW sober. Everything sounds better when you're drunk off your ass on Shiner Bock, stumbling into your neighbor's lit cig, and asking strangers too loudly, "What band is playing?" while Metallica roars through "Master of Puppets" in the background. SFBG





Alloy trio

Behold the blissful motorik and cryptic theatrics of Bronze

By Chris Sabbath
› a&eletters@sfbg.com

It's another typical afternoon at Zeitgeist: mid-'80s punk rock roaring from the jukebox, the constant clang of beer bottles, the pervasive smell of burgers. "I like these industrial dudes over here," says Brian Hock, the drummer of SF three-piece Bronze. He looks at a gloomily outfitted bunch a few tables away in the gravel pit. "They're fucking rocking it hard style."

On hearing Hock's keen observation, I confess to his bandmate Joe Oberjat that when I arrived to meet Bronze on this semi-overcast Saturday afternoon, I initially mistook him for someone at that picnic table — a surly-looking, gothed-out version of Mickey Rourke sandwiched in the middle of the pack.

"Which one? The industrial dude?" Oberjat asks.

"He looks a little pissed off," says vocalist Rob Spector. "But he's about to pound a double shot of whiskey."

While this is my initial in-person meeting with the band, I first caught Bronze last summer, when they gave an unprecedented performance at a July 4 CELLspace event, cleverly titled "Born on the Fourth of Julive." That day, the trio was an unknown element of an awesome bill that included the likes of Death Sentence: Panda!, No Boss, Sic Alps, and Tussle.

Bronze's set commenced with Hock, Oberjat, and Spector garbed in matching military suits and sitting side-by-side with their heads tilted downward. Three friends then sheared the trio's locks while a patriotic number spouted over the speakers. After what seemed like nearly 15 minutes of clipping and cutting, the band members finally rose to their feet and played a knockout batch of tunes. The sound: seriously blissed psych drone-scapes and kraut goodness, à la Can and Harmonia, with smatterings of *Flowers of Romance*-era P.i.L.

"July 4 was definitely a very strategic-type thing," Spector says, laughing. "The haircuts took a really long time — I knew [they] were going to take longer then we expected."

"It was also our drunkest show," Oberjat adds.

Drunk or not, the band — which formed from the remnants of groups like Fuckwolf, the Vanishing, and Night After Night — has a knack for performances that please the eyes as well as the ear. It's possible to get a sense of this by checking out some of the YouTube videos on Bronze's MySpace page (www.myspace.com/copperclub). During one clip, shot in Big Sur, Spector teeters back and forth in a crazed manner, his Dave Thomas-tuned warble getting locked in a groove between Hock's kinetic beats and Oberjat's jacked-up, skittering synth sounds. A flood of bright colors spills over the group as Oberjat lurches about in the forefront, toying with his signature custom-made boxed-shaped instrument while swooping down occasionally to joust with a heap of floor pedals.

"We enjoy being a bit theatrical sometimes," Hock explains. "We'll always [do] slight things that maybe no one will notice, but once in a while we ham it up a little bit. If we play, we want to put on a show in some fashion."

Though Bronze has yet to put out an official release, that'll change in 2009. Queen's Nails is set to drop the band's 10-inch self-titled debut, and Hex will issue a 7-inch single. The band is also deep into recording a full-length for Tigerbeat6, which they hope to have ready before heading out for a European tour in the fall. **SFBG**



Whether they're sporting uniforms or sequined blouses, the three men of Bronze rescue you with proof that kraut pleasures can be found outside of reissued recordings. | BRONZE PHOTO BY ALISSA ANDERSON

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ECLECTIC CITY: THE HIPSTER AND THE HIP-REPLACED COME TOGETHER AT THE SWITCHBOARD FEST

Beyond the comfy crib of steady gigs like the Symphony or, say, *Beach Blanket Babylon*, working musicians survive by adapting to all kinds of habitats. Popping up all over town, they transition from El Dive-o one night to Lé Deluxe Lounge the next. It's *audiences* who enjoy the luxury of worshipping regularly at the same musical temple, with the same congregation, be it hipster, hippie, or hip-replaced.

That's why it's likely — and intentional — that attendees of the Second Annual Switchboard Music Festival feel a little out of place. Billed as a "genre-defying spectacle," Switchboard promises to pull the rug out from under the audience — whether they're used to beer stains or rich upholstery — and wow them with a first-class variety show of adventurous Bay Area acts. "We definitely got a good mix of contemporary classical music fans and indie-rock type people last year," says festival codirector Jonathan Russell, taking satisfaction in having enabled ironic and un-ironic tweed jackets to brush suede elbows in cultural camaraderie.

Among the many wonders on display at Dance Mission Theater this year are Melody of China, an ensemble with mastery of both traditional Chinese music and contemporary classical compositions on Chinese instruments; Zoyres, the buoyant purveyors of "Eastern European wild ferment;" Pamela Z, known for her gloriously experimental vocal ingenuity; and Edmund Welles, the world's baddest (if not only) black-metal bass clarinet quartet. Oh yes ... and Moe!



MELODY OF CHINA PHOTO BY MELODY WANG

"It's hard to describe," Russell laughs when asked to pin down the percussive tour de force Moe! Staiano. "He sees the entire world as a potential percussion object. You never quite know what's going to happen next." Like Moe!, Russell and festival codirector Ryan Brown cultivate the kind of musical versatility that Russell admits "doesn't fit neatly in the usual genre categories." A composer himself, he's hip to music that gets played at clubs in the Mission, where fans of "new music" composers featured on the festival bill (like Damon Waitkus, David Lang, Mason Bates, Max Stoffregen, and Ken Thomson) might not normally venture. "We wanted to present that music in a little bit more of a concert setting, as opposed to noisy clubs." So Switchboard was born, with the idea that lovers of all kinds of new sounds might actually like each other — and each other's favorite bands. Er, *ensembles*.

If founding an upstart festival seems ambitious these days, don't expect Russell and Brown to twiddle their thumbs until sunnier times arrive. "Major funding organizations have a lot less money to throw around," Russell concedes. "But it emphasizes all the more that we need to be self-sufficient and take control of our own scene." To wit, Russell and Brown raised the bulk of Switchboard's funds themselves, scaring up a deliciously eclectic lineup without any fussy institutions footing the bill. "Although," Russell notes, "they're welcome to give us money if they want to." **(Dina Maccabee)**

SWITCHBOARD MUSIC FESTIVAL
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Tingle tangle club: Love is a song cycle for Parenthetical Girls, led by Zac Pennington (right, with the flowing bangs).
PARENTHETICAL GIRLS PHOTO BY PATRICK KEHOE

Sweet symphony

Parenthetical Girls tap into the tingle of *Entanglements*

by Todd Lavoie
› a&eletters@sfbg.com

Has the Parenthetical Girls' extreme makeover reached completion, or are their collective sleeves still hoarding hidden tricks to be revealed in future remakes/remodels?

The Portland, Ore., avant-popsters — formed in 2002 and originally calling themselves Swastika Girls after a Brian Eno/Robert Fripp song — first grabbed the ears of the listening public three years ago with a double-dose of fractured melodies and droning lo-fi noise. Pivoted around leader Zac Pennington's preening, twirling vocals, 2006's *Parenthetical Girls* and *Safe as Houses* (both Slender Means Society) jumbled childlike whimsy with bit-lip sexuality, electronic glitchery, and dizzying song structures.

Glockenspiels mingle with unnamable blips and squelches, quivering confessions shove up against tense, volatile arrangements — unabashedly fraught with drama, these recordings inevitably garnered more than a few comparisons to the work of fellow art-damaged experimentalists Xiu Xiu. Still, both discs offer plenty of testimony to Pennington's distinctive vision. Strip away the songs' tendencies to scratch and scrape, and one can't help but notice his fondness for playful, extravagant composition.

That said, few could have predicted the baroque gleam-and-shine of last year's sumptuous orchestral-pop oddity, *Entanglements* (Tomlab). Having teamed up with a rotating crew of collaborators in the past, Pennington at last finds his ideal partnership with a quintet of like-minded string-lovers. Additionally, more than a dozen classically trained musicians are brought into the studio: the result is a twisted, trilling naughty-boy stepson to Van Dyke Parks' *Song Cycle* (Warner Bros., 1968)

Entanglements' title couldn't be more fitting: flitted out in borderline-Shakespearean verse, a tale of young, doomed love unfolds as body parts and fluids are exchanged fitfully and freely among the heaving rise-and-fall of cellos and violins. Pennington's vocal pirouettes remain as enchantingly fey as ever, particularly when dishing out pearls as snappy as this couplet from "Young Eucharists": "And what such fates we two betray, as your sacred legs gave way?" SFBG

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Fr 3.27 — MONOPHONICS
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Sa 3.28 — DISTORTION II STATIC PRESENTS:
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Su 3.29 — "KING OF KING'S" :
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The Triple Crown

WED 3/25 — DOWN LIKE THIS
housetechelectrofunk
djs M3 * Solar
Linden C * Leemon
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THUR 3/26 — FLIGHT 1760
Adrian Taylor
hosted by BE BE Sweetbriar

FRI 3/27 — ROYALTY
deep soulful funky house
DAVID HARNESS
$5 cover 10-2am

SAT 3/28 — LIGHTS DOWN LOW
Sleazemore & RCHRD GH?!
10-2am

SUN 3/29 — BIONIC
NIKOLA & SOLAR + guest
free b4 11pm $5 after 10-2am

TUE 3/31 — CHiLLi DOG
w/ Dj Stanley+ guest
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Pinkies up! The unpixellated pixies of the GayVN Awards coast into town (left) with hostess queen of "oopsie" Janice Dickinson (center), and Danish electro-crooners Oh Land help Look Out Weekend reach higher ground. | NAKED SWORD PHOTO BY KENT TAYLOR



Fluffy bunners

By Marke B.
› superego@sfbg.com

Look about you, horny toad. There may not be wee lambykins gamboling on your microlawn or the scent of fresh asparagus pervading your water closet yet, but all the mad party signs of spring are sneaking up to floor you: secret sunset shindigs (www.pacificsound.net), hunky Jesus Easter bonnets (www.thesisters.org), blackout drag road trips to Reno (www.trannyshack.com), and, that ultimate in vernal equinoxious signals, a flood of out-of-state gay porn stars looking for extra cash on Rentboy.com and the back pages of the *Bay Area Reporter*. Spring has sprung! And will probably be passed out in its stiff leather chaps, turquoise Lycra dress shirt, knock off Gucci wraparounds, and George Michael stubble on the corner of 18th and Market soon.

That's right, those "Oscars of gay porn," the annual GayVN Awards, are coming upon us yet again, as the Castro Theatre plays host to the biggest circle jerk in the butt biz for another year. Downsizing, of course, is out of the question, despite the rash of porno pink slips being fisted out across the industry, which has been hit hard by a combo of economic deflators, internal tussles, and continued grappling with amateur Web competition. (We'll see if the upcoming onslaught of 3-D dick flicks provides the stimulus package our local studios — second only to backwoods Eastern Europe in terms of sticky-fingered output — so sorely need.)

No, GayVN organizers are gut-pumping all the lubricious glitz they can into a whole weekend of kiki hurrah, with pre-parties, post-parties, Tupperware parties, and brunches that no one will eat at galore. Inflatable personality Janice Dickinson hosts the awards ceremony itself, with backup from homegirl Margaret Cho and Alec Mapa from *Ugly Betty* (ha!). Online erotic video-on-demand powerhouse Naked Sword, a.k.a. the giant candy-colored Flash octopus that froze my dinky Windows and made me cry with my pants down, will host the official afterparty, Shameless — "the party you'll never forget, or remember!" — with some big-name DJs and performers I already can't! It'll be a wondrous semi-tragedy unfolding in fast motion, worth it if only to ogle the prancing scene. Just *please* try not to look at the camera when it's over. **SFBG**

GAYVN AWARDS CEREMONY
Sat/28, 7 p.m., $95. Castro Theatre, 429 Castro, SF. gayvnawards.avn.com

SHAMELESS GAYVN AFTERPARTY
Sat/28, 10 p.m., $25. Wunderland, 155 Eddy, SF. www.nakedsword.com

TINGEL TANGEL CLUB
The louche cabaret monthly celebrates a year of mingling salacious New York City talent and West Coast underground hotness. Original Cockettes Rumi and Scrumbly, singer Novice Theory, "hypersexual" musicians SlowMo Erotic and more light up the stage, and ever-crushable JD Samson of Le Tigre will Sam Ronson the turntables afterward. Tingel Tangel Le Tigre — it's an anagram.
Wed/25, 8 p.m., $16. Café du Nord, 2170 Market, SF. www.tingeltangelclub.com

FUCK MIAMI
Oh dear, is it that time of year again? Half our stellar nightlife talents (and a lot of pre-tanned wannabes) will be sucked into the studiously Spandexed and belotioned black hole that is the Winter Music Conference in Miami. If you're too broke — or too allergic to aggressive slickness and pushy V.I.P. chicks — to jet to the coca beach, share the moment with a slew of worthy left-behinds at this lengthy affair.
Fri/27, 4 p.m.- 2 a.m., free. Mars Bar, 798 Brannan, www.marsbarsf.com

"HOMELESS NIGHT"
This party promises to be wronger than shitting in a urinal: anarchic drag weekly Charlie Horse is hosting a homeless-themed night. Partially controversial gender clown Monistat joins perky Percocetted hostess Anna Conda to present shameful acts by talented messes to actually help benefit homeless services. La-da-dee, la-da-dah, don't try to rip the wigs off these queens or they will cut you.
Fri/27, 10 p.m., free. 1723 Polk, SF. www.myspace.com/charliehorsecinch

LOOK OUT WEEKEND
Happy hours are all the populist rage, especially in these queasy economics, no? One of the biggest and brightest, Look Out Weekend, is moving into new quarters at Vessel off Union Square. The delicious electronic stylings of Oh Land and DJing by the Magnificent Seven complement yummy eats and fashionable freaks at the relaunch. Will L.O.W. 2.0 be as raucous as the first version? Hey, it's free, so go see for yourself.
Fridays, 4 p.m.-9 p.m., free. Vessel, 85 Campton Place, SF. www.vesselsf.com, www.lowsf.com

ROYALTY
Well! It may be a bit bombastic, but the name just fits. SF soulful house music king DJ David Harness inaugurates a new monthly to rain some of that ol' hands-in-the-air spirit down on the children-in-waiting at the lovely Triple Crown. The Crown's sound system is winning extreme plaudits, so be prepared for a high-fidelity throwdown.
Fri/27, 10 p.m., $5. 1760 Market, SF. www.triplecrownsf.com

DEVOTION
A few years ago, DJ Ruben Mancias packed up his little glam-house weekly at the EndUp, Devotion, and skedaddled to NYC to find fame, fortune, and a lot of really neat T-shirts. He's occasionally popped back into town to show off each, and remind Latin- and soul-tinged house fans of past EndUp glories. Devotion's eight-year-anniversary will find him back at the space with Oakland house princes Cecil and Dedan warming up. Memories!
Sun/29, 8 p.m.-4 a.m. The EndUp, 401 Sixth St., SF. www.theendup.com, www.myspace.com/devotionsf



DARK DARK DARK PHOTO BY TOD SEELIE

A six-pack of rock picks

THEE OH SEES AND EAT SKULL

Fuzz is the new black — at least according to the gospel preached by Thee Oh Sees and Eat Skull. The two West Coast combos will take the beer- and noise-soaked pulpit at the Eagle Tavern to bang out hazy sermons of garage wit and wisdom. **(L.C. Mason)**

With Grant Hart and the Fresh and Onlys. Thurs/26, 9 p.m., $5. Eagle Tavern, 398 12th St., SF. (415) 626-0880. www.sfeagle.com

DARK DARK DARK

Dark Dark Dark released its debut album in 2008 on Rhode Island's Supply and Demand label. The group's folky, rootsy instrumentation and female-to-male vocal tradeoffs take over the Caretaker's House. **(Andre Torrez)**

Fri/28, 8 p.m. www.myspace.com/darkdarkdarkband

TRANS AM, EZEE TIGER, FUTUR SKULLZ

Imagine you're in high school: Trans Am are the electronics nerds who jam to Rush, Anthony Petrovic of Ezee Tiger is the misunderstood indie guy who is into the Flaming Lips and Lightning Bolt while you're still spinning Sublime, and Futur Skullz are the long-hairs who know metal is cool five years before you will — and who just got busted for stealing Dad's whiskey. **(Mason)**

Sun/29, 9 p.m., $14. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455. www.bottomofthehill.com

T-MODEL FORD AND GRAVEL ROAD

A hard-drinking, potty-mouthed blues legend with a rap sheet long enough to impress any modern thug, wizened oldster T-Model Ford has been rolling around the Deep South since the early 20th century. But he isn't a walking geriatrics case — backed by Gravel Road, he can stomp the blues till the stage caves in. **(Mason)**

With the Ferocious Few and Ramshackle Romeos. Sun/29, 8 p.m., $10. Thee Parkside, 1600 17th St., S.F. (415) 252-1330. www.theeparkside.com

WOODEN SHJIPS, EARTHLESS

Wooden Shjips bring straight-outta-1971 fuzz rock. Earthless boasts the drummer from Rocket From the Crypt and Hot Snakes, and shares the Shjips affinity for retro sounds — with a knack for the Sabbath- and Zep-tinged blues. **(Torrez)**

With Eyes. Sat/28, 9:30 p.m., $10. Café du Nord, 2170 Market, SF. (415) 861-5016. www.cafedunord.com

BARN OWL, HOLLY CAUST

More trance-inducing psychedelia from a seemingly endless supply of West Coast bands pumping out the experimental sounds of the other and extra-ordinary: Barn Owl creates dark chamber-like atmospheres, while Holly Caust specializes in over-modulated guitar assault. **(Torrez)**

With Tecumseh and Oaxacan. Sun/29, 9 p.m., $6. Hemlock Tavern, 1131 Polk, SF. 415-923-0923. www.hemlocktavern.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

ROCK/BLUES/HIP-HOP

An Horse, Wintersleep Hotel Utah. 9pm, $10.
Leather Feather, Phantom!, Chalkline Hemlock. 9pm, $6.
OK Go, Jaguar Love, IO Echo Great American Music Hall. 8pm, $18.
Gina Sicilia Biscuits and Blues. 8pm, $15.
Spinto Band, Maps and Atlases, Love Like Fire Bottom of the Hill. 9pm, $12.
Tallest Man on Earth, Herman Dune Rickshaw Stop. 7:30pm, $14.
"Ten Out of Tenn" Independent. 8pm, $12. With Griffin House, Katie Herzig, Tyler James, Jeremy Lister, Butterfly Boucher, KS Rhoads, and more.
"Tingel Tangel Club One Year Anniversary" Café du Nord. 9:30pm, $16. With hosts Scotty the Blue Bunny and Ginger Snap and guest DJ JD Samson.
Vox Jaguars, Boneless Children's Foundation, Off Campus Knockout. 9pm, $4.

CONTINUES ON PAGE 24 ››

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Elbo Room
WED 3/25 10PM $5 — ELBO ROOM PRESENTS CLUB SHUTTER WITH DJS OMAR, NAKO, JUSTIN
THU 3/26 9PM $6 — AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENOR OZ WITH GUESTS J ELROD & B LEE
FRI 3/27 10PM $10-$12 — ELBO ROOM PRESENTS BAYONICS PLUS PSYDECAR (SAN DIEGO) ADV TIX WWW.BROWNPAPERTICKETS.COM
SAT 3/28 9:30PM $10.50-$12 — ELBO ROOM PRESENTS MONOTONIX (ISRAEL) (DRAG CITY), TRICLOPS, LUMERIANS ADV TIX: WWW.BROWNPAPERTICKETS.COM
SUN 3/29 9PM $6 — DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP MANEESH THE TWISTER (SURYA DUB) AND GUEST GREEN B (COO-YAH!)
MON 3/30 9PM $5 — $2 DRINK SPECIALS MICROFICHE EVENING EMPIRE BEST FRIEND
TUE 3/31 9PM $8 — MAISHA PRODUCTIONS PRESENTS BABA KEN & THE AFRO GROOVE CONNEXION PLUS DJ JEREMIAH
WED 4/1 8:30PM $8 ($6 IN COSTUME) — ELBO ROOM PRESENTS ST. STUPIDS DAY CELEBRATION WITH LOS BANOS, FLUFF GRRRL, THE FUXEDOS, BRIAN KENNY FRESNO PLUS REV BISHOP JOEY, REV DAVID APOCALYPSE, KARLA LAVEY, DR. HAL, MICHAEL PEPPE, MR. TEEVEE
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SAT 4/4 SAT NITE SOUL PARTY
SUN 4/5 DUB MISSION: DJ SEP
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WED/25
ROCK/BLUES/HIP-HOP
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BAY AREA
Sarah Geronimo Big Fox. 8pm, $55-150.
"Local Dive Night with Mikie Lee and Amber" Beckett's. 10pm, free.
Scubacat, Casey Chisholm, In the Dust Uptown. 9pm, free.

JAZZ/NEW MUSIC
Aca Climate Theatre, 285 Ninth St; (415) 263-0830. 8pm, $7-15.
Cat's Corner Swing Party Savanna Jazz. 9pm, $5-10.
Lloyd Gregory Shanghai 1930. 7pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alejandro and JC.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Alice Russell Yoshi's San Francisco. 8pm, $20.
Marcus Shelby Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Bossa Five-O Anna's Jazz Island. 8pm, $10.
Myra Melford and Be Bread, Alex Cline Continuation Quintet Yoshi's. 8 and 10pm, $10-18.
James Moseley No Name Bar, 757 Bridgeway, Sausalito; (415) 332-1392. 8:30pm, free.
SF Bayharpers Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 7pm, $5.

FOLK/WORLD/COUNTRY
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA
Black Crown Stringband Ashkenaz. 8pm, $10.
Laura Cortese Freight and Salvage. 8pm, $19.50.
"Flory Jagoda and Friends: Conversation, Memories, and Songs from Bosnia" JCC East Bay, 1414 Walnut, Berk; (510) 848-0237. 7:30pm, $16-20.

DANCE CLUBS
Balance Infusion Lounge. 9pm, free. DJ Michael Toast.
Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 9pm, $5. Goth with DJs Omar, Nako, and Justin.
Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.
Fame Bar on Church. 9pm. With DJ Jim Hopkins.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pantechno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Hopie Spitshard.

THURSDAY 26

ROCK/BLUES/HIP-HOP
Stu Allen and friends Boom Boom Room. 9pm, $12.
"Blue Bear Live IV: Music for Youth Benefit" Bimbo's 365 Club. 8pm, $75-150. With Los Lobos and Jackie Greene.
» Carcass, Death Angel, Suicide Silence, Faceless, Toxic Holocaust, Abysmal Dawn Grand. 6:30pm, $35.
Dark Meat, Long Legged Woman, Grampall Jookabox Bottom of the Hill. 9pm, $10.
Quinn Deveaux Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Shane Dwight Biscuits and Blues. 8pm, $15.
» "Justice Tour" Slim's. 8pm, $15. With Tom Morello: The Nightwatchman, Steve Earle, Wayne Kramer, Boots Riley, and Corey Taylor.
Daniel Kahn and the Painted Bird, Yuri Lane Rickshaw Stop. 9pm, $14.
Nurse with Wound, irr.app (ext.), Jim Haynes, Frieda Abtan Great American Music Hall. 9pm, $30.
Officer Down Annie's Social Club. 9pm, $6.
Rasputina, Ruby Throat Independent. 8pm, $15.
Renderers, Gorgonie Time, Virginia Dare Hemlock. 9pm, $8.
Sam Roberts Band, Mother Mother Café du Nord. 9pm, $15.
Scaring the Children (Bob Weir, Rob Wasserman, and Jay Lane), Band of Brotherz Fillmore. 8pm, $35.
» Thee Ohsees, Grant Hart, Eat Skull, Fresh and Onlys Eagle. 9pm.
Tricky, Floacist Mezzanine. 8pm, $28.50.

BAY AREA
Mark Holzinger/Simon Planting Duo Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Valerie Jay Band Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm, free.

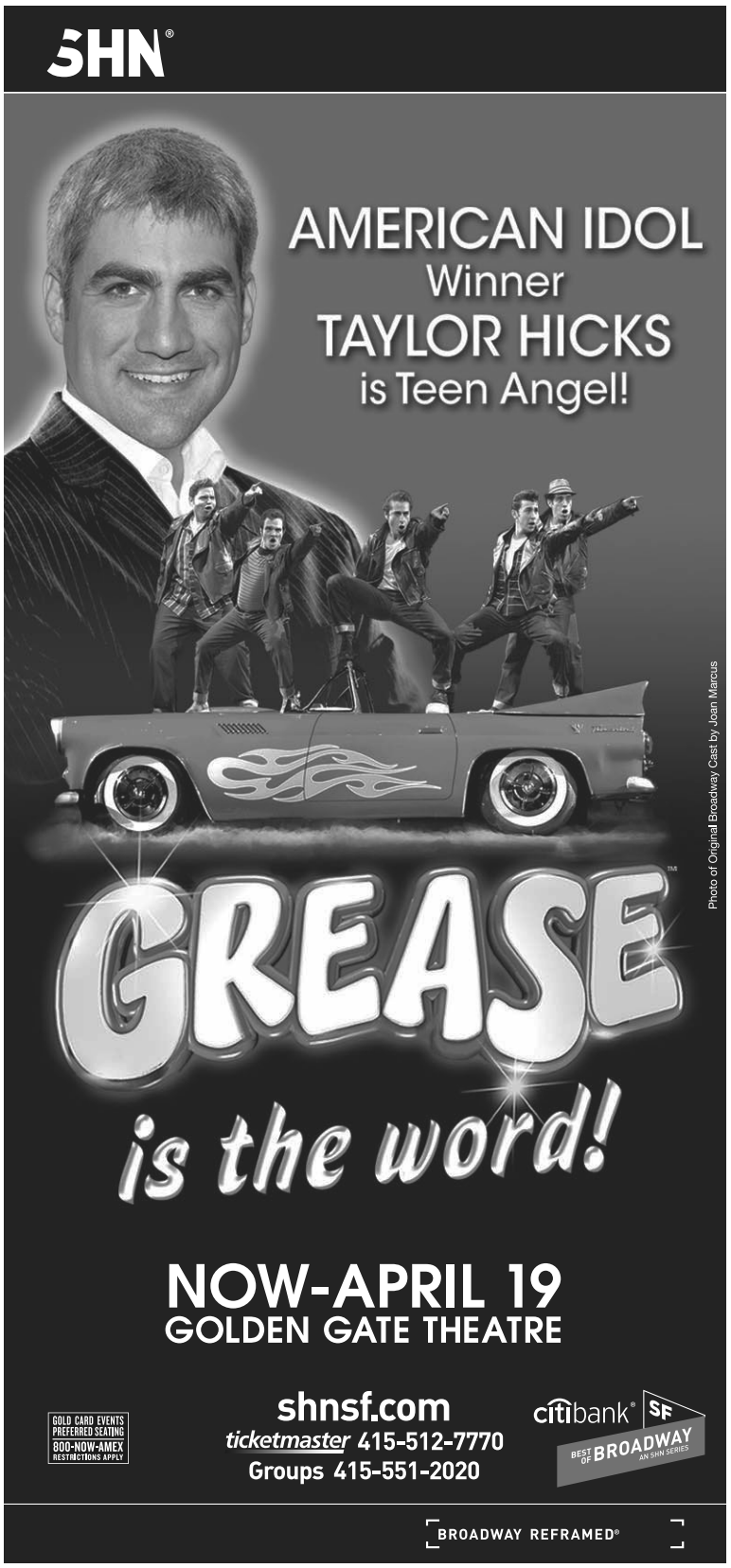
JAZZ/NEW MUSIC
Elaine Lucia Trio Shanghai 1930. 7pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Grupo Fantasma Yoshi's San Francisco. 8pm, $18.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Jason Marion and Anchor M.
Sony Holland Duo Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.
Stompy Jones Top of the Mark. 7:30pm, $10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.
Those Vanished Hands Meridian Gallery, 535 Powell; (415) 398-7229. 8pm, $10.
Vince Lataeno Trio Savanna Jazz. 8pm, $5.

BAY AREA
Nels Cline Singers, Jeff Gauthier Goatette Yoshi's. 8 and 10pm, $10-18.

FOLK/WORLD/COUNTRY
"Bluegrass and Old-Time Jam" Atlas Café. 8pm, free.
David Dondero, Bad Weather California, Joseph Childress, Messes Amnesia. 9pm, $10.
"Hillbilly Jazz" El Rio. 6pm, free. With Jesse Jay Harris Quartet.

BAY AREA
Alex Calatayud's Brasil Anna's Jazz Island. 8pm, $12.
Bluegrass Revolution Beckett's. 10pm, free.
Holly Near 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, $25. With Emma's Revolution.
Anais Mitchell Freight and Salvage, Berk. 8pm, $19.50.
Santa Ferenc Ashkenaz. 8pm, $20.

DANCE CLUBS
Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests J Elrod and B Lee.
Bingotopia Knockout. 7-10pm, free. Bingo with Mom Rock Stacy.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Hoodies and Heels Ambassador Bar and Lounge, 673 Geary; (415) 563-8192. 10pm, free. Music by DJ Joe Bank$.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Locals Love Infusion Lounge. 9pm, free. DJ mix and freestyle raps over tracks with Zhaldee the Chief.
TBA Knockout. 10pm, free. Punk with Tosh and Matt.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.







FRIDAY 27

ROCK/BLUES/HIP-HOP

Ambience, Panthelion, Bhi Bhiman Hotel Utah. 9pm, $8.
Bayonics, Psydecar Elbo Room. 10pm, $12.
Bleeding Through, Acacia Strain, As Blood Runs Black, Impending Doom, Arise DNA Lounge. 7pm, $17.
Cuban Cigar Crisis, Human Condition Mojito, 1337 Grant; www.mojitosf.com. 10pm, $7.
Rick Estrin and the Night Cats Biscuits and Blues. 8 and 10pm, $20.
Fast Times Maggie McGarry's, 1353 Grant; (415) 399-9020. 9pm, free.
Robert Earl Keen, Hayes Caril Fillmore. 9pm, $25.
Lowfat, Feed Grant and Green. 9:30pm, free.
Mae Shi, PRE, Past Lives Hemlock. 9:30pm, $8.
Monkey, Pepper Pots, Impalers, Warsaw Poland Brothers Sub-Mission, 2183 Mission; www.myspace.com/balazogallery. 9pm, $10.
No Kids, Parenthetical Girls, Mumlers Café du Nord. 9pm, $10.
PPP Mighty. 9pm.
» **La Plebe, Everything Must Go, Druglords of the Avenues, Eskapo** Annie's Social Club. 9pm, $7.
"Presidio 10 Pre-Party" Independent. 9pm, $30. With Sacred Profanities and DJ Zhaldee.
Scissors for Lefty, Hot Toddies, Song of the Siren Red Devil Lounge. 9pm, $10.
Marnie Stern, Citay, Beep Beep Bottom of the Hill. 10pm, $12.
Steve Kimock Crazy Engine Great American Music Hall. 9pm, $26.
Stung, Erasure-esque Slim's. 9pm, $15.

BAY AREA

Justin Anchetta Beckett's. 10pm, free.
Bang Data, Los Hollywood, Riddim 510 Uptown. 9pm, $8.
"Blues and Jazz Benefit" Gaia Arts Center, 2120 Allson, Berk; www.bfhp.org. 6pm, $30. Benefit for Berkeley Food and Housing Project with Dave Matthews Blues Band, Rhonda Benin and Company, Jawbone, and Beverly Johnson.
English Beat 19 Broadway. 9:30pm, $25.
Lil' Wayne, T-Pain, Gym Class Heroes, Keri Hilson HP Pavilion, 525 W. Santa Clara, San Jose; www.livenation.com. 7pm, $45.50-85.50.
Waybacks, Wronglers Lark Theater, 549 Magnolia, Larkspur; (415) 924-5111. 8:30pm, $25. Fundraiser for the Lark Theater.
X-Rated Porn Machine, Scranton, DBA Pine Street Bar, 875 Rincon, Livermore; (925) 606-8266. 9pm.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Terry Disley Shanghai 1930. 7:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Grupo Fantasma Yoshi's San Francisco. 8 and 10pm, $18.
Jim Butler Quintet with Sakuma Yuko Savanna Jazz. 8pm, $5.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Jason Marion and Anchor M.
» **Madeleine Peyroux** Palace of Fine Arts Theatre, 3301 Lyon; www.sfjazz.org. 8pm, $20-60.
Mal Sharp Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.

BAY AREA

Escalay Pro Arts Gallery, 550 Second St, Oakl; www.proartsgallery.org. 7:30pm, $18.
Glen Pearson Quartet Anna's Jazz Island. 8pm, $10-15.
Goapele Yoshi's. 8 and 10pm, $28.
James Moseley Jazz Trio Caffe Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free.
Michael LaMacchia's A New Direction Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Terrence Brewer Trio Jupiter. 8pm.
Le Jazz Hot Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

FOLK/WORLD/COUNTRY

Meklit Hadero Red Poppy Art House. 8pm and 9:30pm, $15 suggested donation.

BAY AREA

Blue Turtle Seduction, Sean Hodge and High Heat, DJ Mycho Pan Cocoa, MC Wavy Gravy Ashkenaz. 9pm, $10.
"Country Joe's Open Mic" Berkeley Fellowship of Unitarian Universalists Hall, 1924 Cedar, Berk; (510) 841-4824. 7pm, $5-10. With Country Joe, High Hat Bill, and Annie and the Vets.
Dore Coller and Bermuda Grass, Pat Nevins Trio, Stark Ravens Masonic Hall, 1010 Lootens, San Rafael; (415) 339-1378. 7:30pm, $10.
Hillstomp Stork Club. 9:30pm. With Brothers Comatose and McDougall.
Eduardo Peralta and Rafael Manriquez La Peña. 8pm, $13-15.
Rhythm Village's Gabriel Harris 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, $20. With Ben Isaacs, Naby Bangoura, Mandjou Kone, Mohamed Kouyate, Bongo Sidibe, Vir McCoy, John Schroeder, Pamela Jankelow, Wendy Wilkinson, Morgan Fieri, Acequia Carrie Staller, and Joti Singh.
Claudia Schmidt Freight and Salvage. 8pm, $19.50.
Lynne Smith Spud's Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm. With a women's singer-songwriter showcase.

DANCE CLUBS

Activate! Lookout, 3600 16th st; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Belaxto Drom Amnesia. 9pm, $6-10. Balkan, bhangra, punk, Latin, and Gypsy party with bellydancing and a live performance by Sister Kate.
Blow Up Rickshaw Stop. 10pm, $10-15. Electro-disco-noir with DJ Jefrodisiac.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Gimme Some Daps Rock-it Room, 9pm, $10. Live Music and Visual Projection Art Show with Buff1, 14KT, Secluded Journalists and more.
House of Voodoo Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Goth, industrial, deathrock, glam, darkwave, and 80s with DJs Voodoo, Purgatory, Mischief, and SailorGloom.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Go every Friday for drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Radioclit 103 Harriet; (415)431-1200. 10pm, $10. Dirty rap, Baltimore club, British grime, funk carioca and dance-pop with DJs Ana Sia, Ghosts on Tape, Morale and more.
Solomon and Plastic Funk Infusion Lounge. 9pm, $20. DJ Solomon and DJ Zaq.
Teenage Dance Craze Party Knockout. 10pm, $3. DJs Sergio Iglesias, Russell Quann, and dX the Funky Granpaw spin 60s teen beat, twisters, and surf rock.
3-L-3-Tronic Paradise Lounge. 9pm, $10-15. Benefit for Healing Muses with Dutch, Influence, Mace, and more.

SATURDAY 28

ROCK/BLUES/HIP-HOP

Asteroids Galaxy Tour 330 Rich. 10pm, $10.

CONTINUES ON PAGE 26 »







SAT/28
ROCK/BLUES/HIP-HOP

CONT»

Dead Souls, Reptile House, Jealousy Knockout. 9pm, $7.
» **Earthless, Wooden Shjips, Eyes** Café du Nord. 9:30pm, $10.
Evolution, Dirty White Boys Red Devil Lounge. 9pm, $18.
Fat Bottom Girls, Meat Sluts, Ramonskis Annie's Social Club. 9pm, $7.
» **Flametal, Grayceon, Parade of Storms, Modig Wuht** El Rio. 10pm, $8.
Free Moral Agents, Kevin Seconds, sBach Bottom of the Hill. 10pm, $12.
Heavy Petty Grant and Green. 9:30pm, free.
Illinois, Toy Soldiers, Kenan Bell Rickshaw Stop. 9pm, $12.
"Japan Nite 2009" Independent. 8pm, $15. With Detroit7, SA, Sparta Locals, Flip, and Omodaka.
Monotonix, Triclops!, Lumerians Elbo Room. 10pm, $12.
» **Pelican, Wolves in the Throne Room, Tombs** Slim's. 9pm, $16.
Psychokitty, Pinched Nerve, Lighter Thieves Thee Parkside. 5pm, free.
Starfucker, Grand Lake, Guidance Counselor Hemlock. 9:30pm, $8.
Steve Kimock Crazy Engine Great American Music Hall. 9pm, $26.
Steve Soto and the Twisted Hearts, Frank Turner, Look Mexico, Shepherd's Wolf Thee Parkside. 9pm, $8.
Earl Thomas Biscuits and Blues. 8 and 10pm, $22.
Wood Brothers, Fred Torphy of Big Light Swedish American Hall (upstairs from Café du Nord). 8pm, $16.
Y&T, Gilby Clarke Fillmore. 9pm, $36.50.

BAY AREA

Chrome Johnson 19 Broadway. 9:30pm, $10.
Hell's Belles, Angry Pirates, Dynamite 8, Code 4-15 Stork Club. 9pm, $10.
Roger Rocha and the Goldenhearts Beckett's. 10pm, free.
Volker Strifler Band Stone Hall, Benicia Historical Museum, 2024 Camel; (707) 745-5435. 8pm, $20.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Idan Raichel Project Palace of Fine Arts Theatre, 3301 Lyon; www.sfjazz.org. 8pm, $20-55.
Invaders Trio Red Poppy Art House. 8pm, $10-15.
Jim Butler Quintet with Sakuma Yuko Savanna Jazz. 8pm, $5.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With JC, Guido, and Anchor M.
Os Beaches Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Jonathan Poretz Shanghai 1930. 7:30pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.

BAY AREA

All Night Flight Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Goapele Yoshi's. 8 and 10pm, $28.
Mitch Green Jazzschool. 8pm, $12.
Mal Sharpe's Gumbo Band Anna's Jazz Island. 8pm, $14.
Patrick Wolff Trio Jupiter. 8pm.

FOLK/WORLD/COUNTRY

Azul Azul Peña Pachamama, 1630 Powell; (415) 646-0018. 11pm, $30.
Baba Ken and the Afro Groove Connexion Ashkenaz. 9:30pm, $13. With Bass Culture and Nez B.
California Honeydrops, Kally Price Band Amnesia. 9pm, $8-10.
Dan Hicks and the Hot Licks with David Grisman Yoshi's San Francisco. 8 and 10pm, $35.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Baba Ken and the Afro-Groove Connexion, Bass Culture, Nez B Ashkenaz. 9:30pm, $13.
"Creation Reggae Dance Party" Mill Valley Masonic Events Center, 19 Corte Madera, Mill Valley; (415) 389-5072. 8:30pm, $20-25. With Israel "Powerhouse" and Rahsul Culture Man.
Hali Hammer and Khadejha Valerie Spud's Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.



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WED 3/25 — LEATHER FEATHER — 9PM $6
PHANTOM!
CHALKLINE

THU 3/26 — KFJC CO-PRESENTS: — 9PM $8
THE RENDERERS (NZ)
GORGONIE TIME (W/GEORGANNE DEEN)
VIRGINIA DARE

FRI 3/27 — THE MAE SHI — 9:30PM $8
PRE
PAST LIVES (EX BLOOD BROS.)

SAT 3/28 — STARFUCKER (PORTLAND)
GRAND LAKE
GUIDANCE COUNSELOR — 9:30PM $8

SUN 3/29 — BARN OWL — 8:30PM $6
TECUMSEH
OAXACAN
HOLLY CAUST

MON 3/30 — EARLY: — 7PM $7
THE DUTCHESS & THE DUKE
BLANKDOGS (IN THE RED)
NAKED ON THE VAGUE (SILTBREEZE)
LATER: — 10PM FREE
PUNK ROCK SIDESHOW

TUE 3/31 — KINSKI (SUB POP) — 9PM $8
GLITTER WIZARD
GUITAR VS. GRAVITY

WED 4/1 — SHREDDING — 9PM $6
MANIFEST
SABRETEETH

THU 4/2 — SKIN HORSE — 9PM $6
NANDA DEVI
CLOUD ARCHIVE

FRI 4/3 — DEADFLY ENSEMBLE — 9:30PM $7
SWANN DANGER
BLACK BOW

SAT 4/4 — CLUB CHUCKLES PRESENTS: — 2 SHOWS 9:00PM, 11:00PM, $12. ADV. TIX NOW ON SALE THROUGH HEMLOCK WEBSITE.
NEIL HAMBURGER (DRAG CITY)
IMAGINE "THE" BAND

SUN 4/5 — BURMESE — 9PM $7
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★Wed 3/25 — 8PM $5-$20 SLIDING SCALE
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RAFFLE + PRIZES!
FORTRESS
+EXTRA SPECIAL GUESTS

★Thu 3/26 — 9PM $10 ALL AGES
M.D.C.
VERBAL ABUSE
FUKM
EMBRACE THE KILL

★Fri 3/27 — 9PM $8-$500 SLIDING SCALE
NETTIE'S 40TH BIRTHDAY & VEGAS FUNDRAISER!
THE MIGHTY SLIM PICKINS
ELVIS HERSELVIS
1/4 MILE COMBO
WOOD!
TWO TONS OF FEMME FUN

★Sat 3/28 — 3PM FREE ALL AGES
HAPPY HOUR SHOW
PSYCHOKITTY
PINCHED NERVE
LIGHTER THIEVES

9PM $8 ADV/ $10 DOS ALL AGES
STEVE SOTO & THE TWISTED HEARTS
FRANK TURNER
THE SHEPHERD'S WOLF
LOOK MEXICO

★Sun 3/29 — 4PM FREE
TWANG SUNDAY
THE SACRED PROFANITIES

8PM $10 ADV/ $12 DOS
T-MODEL FORD & GRAVEL ROAD
THE FEROCIOUS FEW
RAMSHACKLE ROMEOS

★Tue 3/31 — 9PM $5
ART PARTY!
JENNA RIOT
DJ EUROPEAN DJ (PORTLAND)
W/ DJ'S BROWN AMY & CARNITAS

UPCOMING SHOWS:
4/3 - T.S.O.L., THE STRANGERS, THE KEGELS
4/5 - MATINEE SHOW - PARKWAY DRIVE, STICK TO YOUR GUNS, MYCHILDREN MYBRIDE, LIONHEART
4/7 - ONE WAY SYSTEM, BILLYCLUB, POOP

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LIVE SHOWS CALENDAR
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SAN FRANCISCO:
WEDNESDAY • MARCH 25 • 6PM
ALICE RUSSELL
Alice Russell's lavishly soulful voice is both timeless & up to the minute modern. Her style is a predominantly bluesy, soul lament but encompasses everything from funk to gospel to jazz & beyond. *Pot Of Gold* is the first release on her Little Poppet label, & is packed with intrigue, wit, & style. Catch her live at Yoshi's SF on 3/24 & 3/25!

MONDAY • APRIL 27 • 6PM
THE GROUCH & ELIGH

BERKELEY:
THURSDAY • MARCH 26 • 6PM
HOME GROWN PRESENTS:
GRAND LAKE
Grand Lake is a dreamy, atmospheric indie quartet lead by former Port O'Brien bassist Caleb Nichols. Their debut album *Nevermint* is out now on 500 Records! Also catch them on 3/27 at LoBot (Oakland) & on 3/28 at the Hemlock Tavern (SF)!

FRIDAY • MARCH 27 • 6PM
THE MAE SHI
Taking DIY to a new level, L.A. noise rockers The Mae Shi's latest release, *HLLLYH*, is an invigorating collection of songs that seems to encompass the entire spectrum of musical genres. Catch them on 3/27 at the Hemlock Tavern in San Francisco!

THURSDAY • APRIL 9 • 6PM
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WEDNESDAY 3/25 — OFF BROADWAY
Aaron Pope
Joey Webb
Mike Lowe & Blu-32
9pm-2am
NO COVER

THURSDAY 3/26 — TRASH DISKO
New Thursday Weekly
Meikee Magnetic, Mykill and Special Guest Eli Glad
10pm - 2am
NO COVER

FRIDAY 3/27 — PULSE
3-L-3-TRONIC
Dutch, Influence
Smoove & more...
9pm-4am
$10 B4 11pm, $15 After

SATURDAY 3/28 — THE GLIMMERS
Aaron Axelsen
DJ Omar
Hatchback, Tony and more...
9:30pm - 4am
$15

SUNDAY 3/29 — HONEY SUNDAYS
Featuring Aaron Castle
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Soundsystem for Lovers
8pm-2am
$8

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WEDNESDAY MARCH 25 • 9:30PM • $16 (CABARET/ECLECTIC)
EARL DAX AND WULFPAK PRESENT:
TINGEL TANGEL CLUB ONE YEAR ANNIVERSARY
WITH HOSTS SCOTTY THE BLUE BUNNY AND GINGER SNAP
SPECIAL GUEST DJ
JD SAMSON (LE TIGRE, MEN) AND MORE!

THURSDAY MARCH 26 • 9PM • $12/$15 (INDIE) 18+
SAM ROBERTS BAND
MOTHER MOTHER

FRIDAY MARCH 27 • 9PM • $10 (INDIE)
NO KIDS
PARENTHETICAL GIRLS
THE MUMLERS

SATURDAY MARCH 28 • 8PM • $16 (ROCK) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
THE WOOD BROTHERS
FRED TORPHY OF BIG LIGHT

SATURDAY MARCH 28 • 9:30PM • $10 (ROCK)
EARTHLESS
WOODEN SHJIPS
EYES (MEMBERS OF THE FINCHES/ROOTS OF ORCHIS)

SUNDAY MARCH 29 • 8PM • $12 (INDIE)
KALX PRESENTS:
BONFIRE MADIGAN
(EP RELEASE PARTY & BIRTHDAY BASH)
EXCUSES FOR SKIPPING

MON, TUE AND WED MARCH 30, 31 AND APRIL 1
7:30PM • $12-$20 SLIDING SCALE (ROCK)
BLUE BEAR SCHOOL OF MUSIC BAND SHOWCASES

THURSDAY APRIL 2 • 8PM • $12 (ROCK/POP)
EOIN HARRINGTON
DAVID BARON • HYIM

FRIDAY APRIL 3 • 9:30PM • $10 (INDIE)
KALX PRESENTS:
JEREMY JAY • MAUS HAUS
(CLOSING SET)
THE MANTLES

SATURDAY APRIL 4 • 9PM • $12 (ROCK)
VALERIE ORTH BAND
ALEXIS HARTE (CD RELEASE)
VANESSA LOWE

SUNDAY APRIL 5 • 8PM • $12/$15 (CABARET)
2009 CABARET SHOWCASE SHOWDOWN:
HOSTED BY KATYA SMIRNOFF-SKYY AND TRAUMA FLINSTONE
FEAT. MARGA GOMEZ & MORE!

MONDAY APRIL 6 • 8:30PM • $8 (COMEDY) 18+
ROOFTOP COMEDY PRESENTS:
COLLEGE STANDUP REGIONAL COMPETITION
STANFORD VS BERKELEY

TUESDAY APRIL 7 • 8:30PM • $8 (COMEDY) 18+
ROOFTOP COMEDY PRESENTS:
COLLEGE STANDUP REGIONAL COMPETITION
UC SANTA CRUZ VS SF STATE

WEDNESDAY APRIL 8 • 9:30PM • $10/$12 (INDIE)
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DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Barracuda 111 Minna. 9pm, $5-10. Eclectic 80s music with Djs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Hot Mess Infusion Lounge. 9pm, $20. DJ Jack LaFleur.
Paradox of Sets Club Six. 9pm, $5. With DJs Keith Boadwee, Sarina Eastman, Tony Labat, and more.

SUNDAY 29

ROCK/BLUES/HIP-HOP

Alaska in Winter, Intermission, Geographer DNA Lounge. 8pm, $18.
Barn Owl, Tecumseh, Oaxacan, Holly Caust Hemlock. 8:30pm, $6.
Blank Dogs, Nodzzz, Naked on the Vague, Brilliant Colors Knockout. 9pm, $8.
Bonfire Madigan, Excuses for Skipping Café du Nord. 8pm, $12.
Bronx, Trash Talk Rickshaw Stop. 9pm, $14.

CONTINUES ON PAGE 28 ››

Energy 92.7 and AT&T need your help to honor Community Heroes.

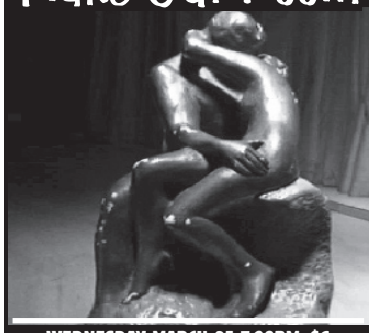
Every week AT&T gives back $500 to the community via the AT&T Community Spotlight program on Energy 92.7. Head to www.energy927fm.com to learn more about the program and to nominate a hero in your community. They could be featured on-air at Energy 92.7 and receive $500 for their organization.

at&t

energy 92.7 fm pure dance

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Make-Out Room



WEDNESDAY MARCH 25 7:30PM, $6
ROMANE EVENT
THE ROMANE EVENT IS A MONTHLY COMEDY SHOW FEATURING THE BEST AND BRIGHTEST COMICS THE BAY AREA HAS TO OFFER.

10:30PM, $3
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THE LAST WEDNESDAY OF EVERY MONTH.

THURSDAY MARCH 26 7:45PM, $15
NAPOLEON MURPHY BROCK
(OF FRANK ZAPPA) AND THE REGIONAL SCHOOL OF ROCK ALL-STARS

FRIDAY MARCH 27 7:30PM, $7
THE ORANGE PEELS
THE CORNER LAUGHERS

EVERY FRIDAY AT 10PM $5
"LOOSE JOINTS"
W/ DJS THOM THUMP
DAMON BELL & CENTIPEDE
FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY MARCH 28 7:30PM
LITPUNK!
WITH JOHN SHIRLEY

EVERY SATURDAY AT 10PM, $5
EL SUPERRITMO
WITH ROGER MAS AND EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY MARCH 29
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DIRTY NEEDLES
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TUESDAY MARCH 31 NO COVER!
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WEDNESDAY the 25TH
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THURSDAY the 26TH - PRIVATE EVENT

FRIDAY the 27TH
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SATURDAY the 28TH
A beautiful event to benefit SEEDSM w/ Reggae/world fusion musicians, art, delicious organic foods, drinks, and an interactive space to network, collaborate, educate, and extend our conscious growing communities.
5 - 9pm $15
(inc entry to BARRACUDA after)

7pm - 9pm
ROBO-tique
presented by buzzingBOTS.com
To benefit non-profits in SF.

9pm - 2am
BARRACUDA 80's DANCE PARTY!
The best night of the month, w/ free hair and make-up booths: we'll back comb you back to the 80's...w/ cupcakes
9pm - 2am . $5 before 10.30pm / $10 after

SUNDAY the 29TH
Hear & Art Proposition
An afternoon of art, story, and performance honoring or questioning traditional notions of love, union, sexuality and intimacy.

MONDAY the 30TH - CLOSED

TUESDAY the 31ST - PRIVATE EVENT

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1994 - 90'S DANCE PARTY
W/ DJ'S TERROR BULL TED, BADJEW, HICKSMOKEY, MR. WASHINGTON
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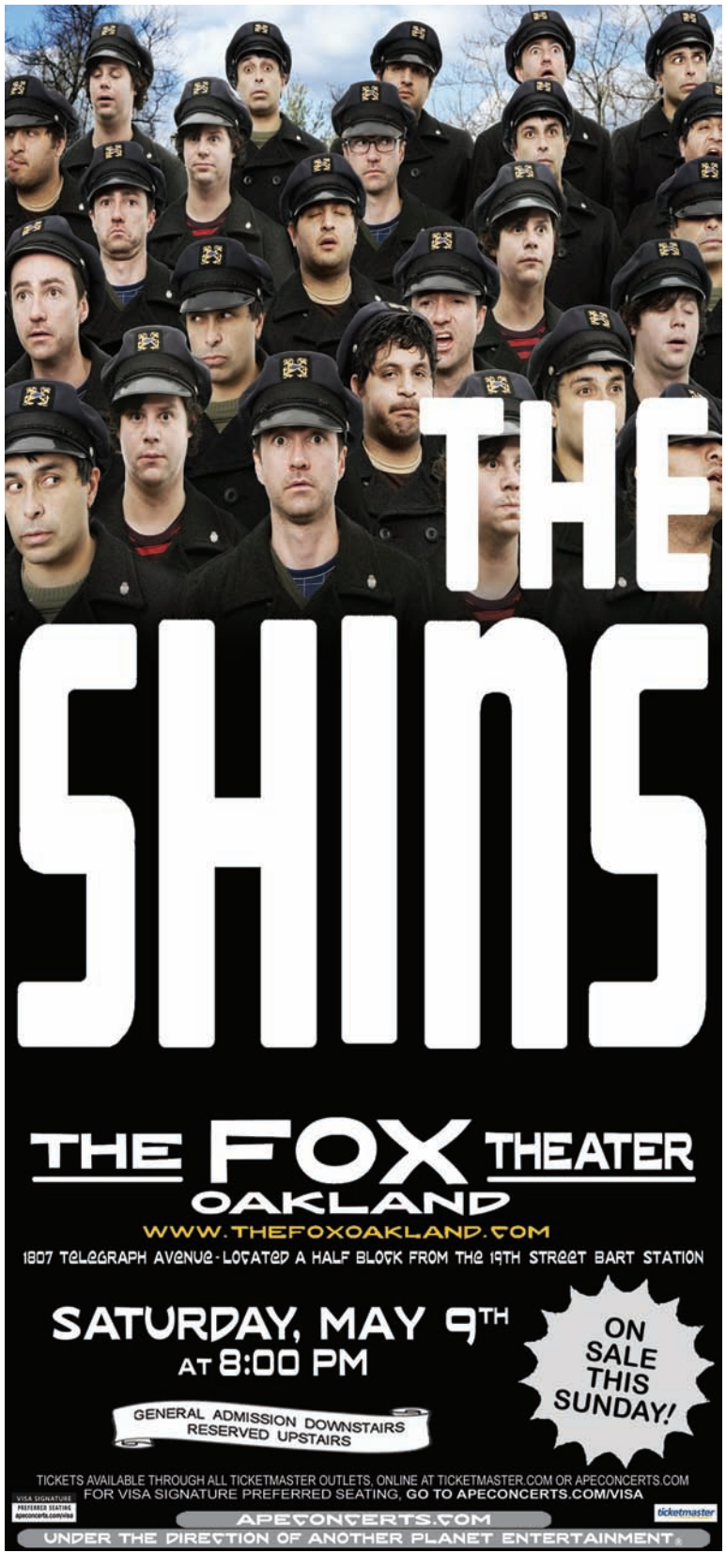
SATURDAY MARCH 28TH
FAT BOTTOM GIRLS (QUEEN TRIBUTE)
THE MEAT SLUTS
DALTON
RAMONSKIS
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER $7

SUNDAY MARCH 29TH
MALDROID
HORROR-X
BOATS!
DEAD RINGERS
DOORS 7PM COVER $7

MONDAY MARCH 30TH
ALCOHOLOCAUST PRESENTS
DEFECT DEFECT
N.N.
MUNDO MUERTO
SUICIDE BOMB
KARAOKE IS IN THE BACKROOM
DOORS 8PM COVER $5

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3/31 DRUNKEN MONKEY
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SUN/29

ROCK/BLUES/HIP-HOP

CONT››

Maldroid, Horror-X, Boats!, Dead Ringers Annie's Social Club. 7pm, $7.
New Found Glory, Bayside, Set Your Goals, Shai Hulud Grand. 7pm, $23.
Silverstein, Norma Jean, Blessthefall, Before Their Eyes Slim's. 7:30pm. $20.
Street Pyramids, Sugarspun, Foreign Cinema Kimo's. 9pm, $5.
Emiliana Torrini, Lay Low Independent. 8pm, $17.
T-Model Ford and Gravel Road, Ferocious Few, Ramshackle Romeos Thee Parkside. 8pm, $10.
Trans Am, Future Skulls, Ezeetiger Bottom of the Hill. 9pm, $14.

BAY AREA

BandWorks concert Ashkenaz. Noon-9pm, $5. With local youth and adult rock bands who have gone through the BandWorks rock band program.
Quinn Deveaux, All My Pretty Ones, Porch Steps Subterranean Arthouse, 2179 Bancroft, Berk; www.subterraneanarthouse.org. 6pm, $5-10. Benefit for Subterranean Arthouse.
» **Red Fang, Floating Goat** Stork Club. 9pm, $10.
Spearcracker Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Branford Marsalis Palace of Fine Arts Theatre, 3301 Lyon; www.sfjazz.org. 7pm, $25-70.
Rhett Miller Yoshi's San Francisco. 7pm, $22.
"MLK and Jazz: Marcus Shelby, MLK, and the Civil Rights Movement" Red Poppy Art House. 7pm, $10-20. Music and history workshop with Marcus Shelby. This week's topics: the Chicago, Memphis, and Poor People's Campaigns, Vietnam, unfulfilled dreams, Barack Obama and fulfilled dreams, and jazz music written during the Civil Rights Movement.
» **"Switchboard Music Festival"** Dance Mission Theater, 3316 24th St; 1-800-838-3006. 2-10pm, $10-40. With Adorno Ensemble, Classical Revolution, Edmund Welles, Japonize Elephants, Melody of China, and more.
"Theatre of Yugen's 30th Anniversary Benefit Concert" Noh Space, 2840 Mariposa; (415) 621-7978. 3pm, $15. With Wendy W. Gilmore, Dan Plonsey, Jake Rodriguez, Ava Mendoza, and Liz Allbee.
Trout Fishing in America Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; (415) 292-1233. 2pm, $15-20.

BAY AREA

Goapele Yoshi's. 2 and 7pm, $28.
Mary Jenson Jazzschool. 4:30pm, $12.
Joshua Moshier and Andre Bush Anna's Jazz Island. 8pm, $12.

FOLK/WORLD/COUNTRY

Nomad Ensemble Julia Morgan Young People's Performing Arts Center, 2640 College, Berk; (510) 823-5990. 7pm, $30.
Sacred Profanities Thee Parkside. 4pm, free.

BAY AREA

Duck Baker Freight and Salvage, Berk. 8pm, $19.50.
Bandworks Ashkenaz. 1pm, $5.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guest Green B.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

BAY AREA

Culture Club Oasis, 135 12th, Oakl; (510) 763-0404. 10pm, free. Funky, deep, soulful, tech, house music with DJs Kincaid, Nesto and more.

MONDAY 30

ROCK/BLUES/HIP-HOP

AIDS Wolf, Death Sentence: Panda!, White Mice, Preyers Knockout. 9pm, $8.
"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, $12-20.
» **Bonnie Prince Billy** Fillmore. 8pm, $22.50.
Dutchess and Duke, Blankdogs, Naked on the Vague Hemlock. 7pm, $7.
Sebastian Grainger and the Mountains, My First Earthquake Rickshaw Stop. 8pm, $12.
Hollywood Undead, Senses Fail, Haste the Day, Brokencyde Grand. 6pm, $22.
Microfiche, Evening Empire, Best Friend Elbo Room. 9pm, $5.
Midnite Independent. 9pm, $28.
Pigeon John, Rootbeer, Who Cares Bottom of the Hill. 9pm, $10.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

BAY AREA

Chris Thomas King Yoshi's. 8 and 10pm, $10-16.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Krazy for Karaoke Happy Hour Knockout. 5-9pm, free. Deadbeat hosts; rock the mic.
Mainroom Mondays Annie's Social Club. 9pm,

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TH BUILT FOR SPEED Rocks Your Ass!
F PUNK AS FUCK W/ DJ MASTER BLASTER
SA I ♥ Wet Panties DJ Jules (1984)
SU DJ ROOST UNO... UGLY SUNDAY
M Monday Massacre Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"
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FRI 3/27 SOCKPUPPET SOUNDSYSTEM 10PM
SAT 3/28 MOONSTOMPER REGGAE NIGHT W/ DJ CHAOS AND TOZZ GRAVE 10PM
SUN 3/29 MY BEEMISH BOY 8PM & DJ REIDSPICE 9:30PM
MON 3/30 DJ HOLIDAY BY MISTAKE 10PM
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free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 31

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, $12-20.
Dadfag, Bridez, Boo and Boo Too Knockout. 9pm, $5.
Gavin DeGraw, Angel Taylor Great American Music Hall. 9pm, $26.
Chris Duarte Biscuits and Blues. 8 and 10pm, $15.
Kinski, Glitter Wizard, Guitar vs. Gravity Hemlock. 9pm, $8.
Midnite Independent. 9pm, $28.
Chad VanGaalen, Women, Tempo No Tempo Bottom of the Hill. 9pm, $10.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Michael Coleman Jazz Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Ricardo Scales Top of the Mark. 6:30pm, $5.
Patrick Wolff Shanghai 1930. 7pm, free.
Sound for the Organization of Soceity, John William Gordon Trio Climate Theater, 285 Ninth St; www.andrewoliver.net. 8pm, $7-15.

BAY AREA

Open mic with Kelly Park Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Baba Ken and the Afro Groove Connexion, DJ Jeremiah Elbo Room. 9pm, $8.

BAY AREA

Bandworks Ashkenaz. 7:30pm, $5.
Scott Nygaard and Paul Kotapish Julie's Coffee and Tea Garden, 1223 Park Street, Alameda; (510) 865-2385. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. DJs Alcoholocaust, Grenadine, and Scoctagon spin old-school punk, metal, and more.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. SFBG

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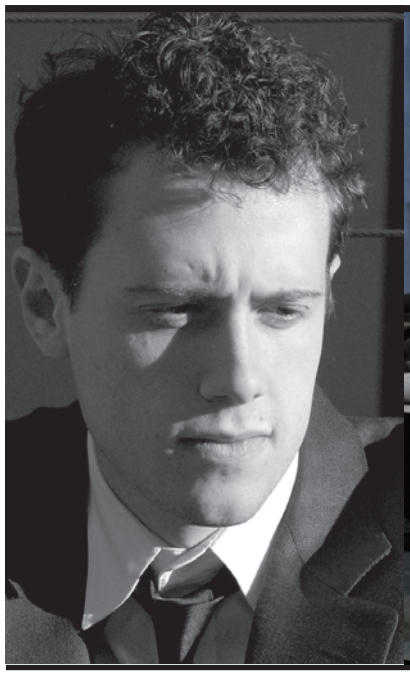
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stage

Why so serious? Jonathan Bock is wonderfully hostile in Cutting Ball Theater's *Thom Pain (based on nothing)*, while Tyler Pierce (left, with J. R. Horne) is the rascally Raskolnikov in Berkeley Rep's *Crime and Punishment*.

CRIME AND PUNISHMENT PHOTO COURTESY OF KEVINBERNE.COM; *THOM PAINE* PHOTO BY DEBRA SINGER





Dirty duo

Misanthropes reign at Berkeley Rep and Cutting Ball

By Robert Avila
› a&eletters@sfbg.com

In what maybe can only be considered a sign of the times, bad attitudes abound in two lean productions on either side of the Bay this week. The first comes courtesy of Dostoevsky, badass of 19th-century Russian literature, whose rascal Raskolnikov (an excellent Tyler Pierce) stalks feverishly across Berkeley Rep's Thrust Stage in a bracingly focused new adaptation of *Crime and Punishment* by Marilyn Campbell and Curt Columbus. The 90-minute intermission-less crime-and-punishment spree — which marks the return of director Sharon Ott, the Rep's artistic director from 1984 to 1997 — is largely psychological in nature. It takes place after the fact of the double homicide at the novel's heart without any doubt about the perpetrator or the motive — although Inspector Porfiry (a charmingly avuncular but cunning J.R. Horne), playing smooth cat to Raskolnikov's bumptious mouse, would have his only suspect believe otherwise for now. (Delia MacDougall rounds out a fine cast as the prostitute Sonia and others in the immediate orbit of Raskolnikov's fervid, convoluted designs.)

No, this is a man already caught; he just hasn't realized it yet. In the play's shrewdly concentrated vantage on the novel, it's Raskolnikov's slow dawning grasp of his actions and fate that matters. And even then it's only, for Dostoevsky the Christian existentialist, the beginning, as evinced by the echoing question, "Do you believe Lazarus rose from the dead?" To this end, Christopher Barreca's inspired scenic design evokes the reclusive and open-ended nature of his predicament at once: so daunting the difference between inside and out, but so many ready passages spring open too through these thin partitions, as a mind "unhinged by theories" contemplates what separates itself from the other.

This division comes back in an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production (and I mean captivating — you don't dare budge for the 60-minute duration) from Cutting Ball Theater. The Bay Area premiere of Will Eno's *Thom Pain (based on nothing)* is nothing you want to miss, or a nothing you want very much to see, especially if you ever wondered what might have happened if Groucho Marx had postponed his birth until he might be cast in *Reservoir Dogs* (1992). Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue exploring that same thin membrane between a Me and a You, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. The less you know going in, the better. Just go, dig a finger into your collar, clench you buttocks, a try not to laugh for an hour. **SFBG**

CRIME AND PUNISHMENT
Through Sun/29, see stage listings for schedule
$16.50–$71
Berkeley Repertory Theater, 2025 Addison, Berk.
www.berkeleyrep.org

THOM PAIN (BASED ON NOTHING)
Through April 5, Thurs–Sat, 8 p.m.; Sun, 5 p.m.
$15–$30
Cutting Ball Theater
Exit Theater, 277 Taylor, SF
www.cuttingball.com

BODY LANGUAGE

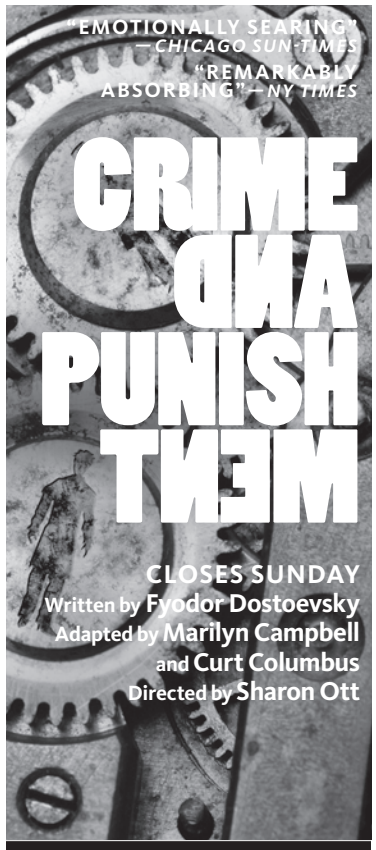
In watching Jess Curtis/Gravity in *The Symmetry Project — Study #14 — (re)Presentation*, it becomes immediately clear why sculptors from Michelangelo to Maillol to Moore couldn't keep their hands off the human figure. There is a tactile quality to skin — whether it has the silken gleam of white marble in Maria Francesca Scaroni or Jess Curtis' scuffed cragginess — that is irresistible. Given how hard these two dancers work, olfactory sensations also become integral to this latest version of an extraordinarily compelling investigation of how we perceive each other and ourselves.

Symmetry premiered last year. Now it is less monochromatic and even hints at an emotional trajectory — from the animalistic to the über-civilized. Is this an improvement? Probably, it adds new forms of inquiry. Does it make the work more theatrically accessible? Yes. Should you go and see it? Yes. *Symmetry* is brainy, sensuous, and asks important questions.

Mostly *Symmetry* is performed in the nude. The dancers at first shed false skins, i.e. fur coats, only to reinhabit them later in the form of evening wear. Though improvised, the work adheres to a strict concept: symmetry — balance, complementarities, and stability — as a physical reality. It could have been as deadly as looking at rows of cabbages or graph paper. But in Scaroni and Curtis' bodies, both alone and together, *Symmetry* becomes a vibrating, pulsating state of presence by what they call an "inter-corporeal kaleidoscope of flesh."

The piece moves from a sculptural and placid connectedness to a fragmentary and volatile one (think electroshock) to *Cabaret*-style isolation within togetherness. In the first part it's strong buttocks; sensitive hands and astoundingly interlocking body parts are particularly compelling. In a grand coup, *Symmetry* ends with Scaroni rocking on her heels and looking into the black hole of her vagina. Did she see just a kaleidoscope of flesh? **(Rita Felciano)**

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-- from "Lady GaGa Joins the Obama-Nation: No More Bush!" by Pollo del Mar in the Promosexual blog

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OLD TIMES PHOTO BY ERICH FAVEL

Old Times and *The Homecoming*

PREVIEW Don't get too cozy at home this weekend. Two Harold Pinter domestic dramas (if so prosaic a term can apply to the psychological warfare underway in them) are opening, and each ranks among his most stingingly taut, darkly hilarious, and downright creepy works. So take a pause for Pinter, the late and great, and unsettle the nest a bit — beginning with TheatreFIRST's offering of *Old Times*, an eerie 1971 three-hander (featuring a rare opportunity to see the excellent L. Peter Callender on something other than the largest of local stages). The good ol' days are the purported topic of conversation, but like the spare farmhouse shared by married couple Deeley and Kate — into which Kate's old friend Anna comes for a visit after 20 years — the cold hard facts don't extend far beyond three characters in a room. The rest is a contest for control that uses memory as malleable chess pieces in a ruthless game played for keeps. Then there's Off Broadway West's presentation of *The Homecoming*, one of the meanest, sauciest, and depraved family reunions ever staged. Talk about your nice nights in! **(Robert Avila)**

OLD TIMES April 2-18, $10–$28. Gaia Arts Center, 2120 Allston, Berk.
www.theatrefirst.com.

THE HOMECOMING April 2-May 2, $15–$30. Phoenix Theatre, 414 Mason, SF.
www.offbroadwaywest.org

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Baptized to the Bone New Conservatory Theatre Center, 25 Van Ness; 861-8972. $22-40. Previews Fri/27-Sat/28 and April 1-3, 8pm; Sun/29, 2pm. Opens April 4, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.

Does This Piano Make My Ass Look Big? Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006. $15-20. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through April 5. Suzanne "Kitten on the Keys" Ramsey performs her solo musical.

The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. $15-25. Previews Fri/27-Sat/28 and April 1, 8pm. Opens April 2, 8pm. Runs Wed-Sat, 8pm. Through April 25. Custom Made performs Carson Kreitzer's drama about the Manhattan Project scientist.

Out of Order: A Musical That Comes Out of a Toilet Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006. $15-20. Opens Fri/27, 8pm. Runs Fri-Sun, 8pm. Through April 5. Fou Fou Ha!, in association with Everyday Theater and Mama Calizo's Voice Factory, performs Maya Culbertson-Lane's absurd musical journey.

War Music American Conservatory Theater, 415 Geary; 749-2228. $14-71. Previews Thurs/27-Sat/28 and Tues/31, 8pm (also Sat/28, 2pm). Opens April 1, 8pm. Runs Tues-Sat, 8pm (also Sat-Sun, April 2 and 8, 2pm; April 5, 7pm; April 7 performance at 7pm instead of 8pm). Through April 26. ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation.

BAY AREA

Skylight Ashby Stage, 1901 Ashby, Berk; (510) 841-6500. $18-30. Previews Wed/25-Thurs/26, 8pm. Opens Fri/27, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through April 26. Shotgun Players perform David Hare's romantic drama.

ONGOING

Act a Lady New Conservatory Theater Center, 25 Van Ness; (415) 861-8972. $22-40. Opens Sat/28, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy.

Aladdin and the Wonderful Lamp Young Performers Theatre, Fort Mason Center, building C, third floor, room 300; 346-5550, www.ypt.org. $7-10. Sat/28, 1pm; Sun/29, 1 and 3:30pm. The children's classic is staged by Young Performers Theatre.

Audacious Artefacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get

down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. In *Tics*, a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hearkens back to the titillating sexploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrillpeddlers patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstern)

Bisceglie's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. $33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-25. Sat, 1pm. Through April 25. Lunatique Fantastique returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp.

High Spirits Eureka Theatre, 215 Jackson; 255-8207. $24-42. Thurs-Fri, 8pm; Sat, 6pm (also Sat/28, 1pm); Sun, 3pm; April 1, 7pm. Through April 12. 42nd Street Moon performs a musical based on Noel Coward's *Blithe Spirit*.

Lead EXIT Theatre, 156 Eddy; 860-4130. $15. Thurs/26-Sat/28, 8pm. Men are bred as pets in a dying world ruled by lesbians in this Dorothy R. Adams play, produced by CrazedApe Productions.

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Thurs/26, 8pm. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

» **The Model Apartment** Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $15-44. Thurs-Sat, 8pm; Sun, Wed/25, and April 1, 2pm. Through April 5. Donald Margulies' comedy looks at a couple fleeing from much more than their memories of the Holocaust.

The Nose Phoenix Theatre (Annex Stage), 414 Mason; 944-1555. $15-20. Fri/27-Sat/28, 8pm. International Theater Ensemble and Phoenix Arts Association present this adaptation of Gogol's comedy.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50. Fri/27, 8pm; Sat/28, 5pm. Brian Copeland returns with his long-running solo show.

» **Thom Pain (based on nothing)** Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 5. Will Eno's solo work looks at one man's search through the wreckage of his life for the remains of his childhood.

Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

» **Rabbi Sam** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $18. Thurs-Sat, 8pm; Sun, 7pm (except April 19, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

The Short and Happy Life Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkerstheatre.com. $14. Thurs/26-Sat/28, 8pm. Sleepwalkers Theatre closes an overall impressive second season of new works with Ryan Michael Teller's wandering story set largely in the aftermath of a young man's death, a too-fast-to-live-too-young-to-die pituitary case named Harvery (played as slightly tetchy guy's guy by Andrew Crocker) who disappears in a puff of spontaneous human combustion one night just as he and best friend Manny (Ian Riley) are about to hunt for the obscure access road to the Hollywood sign. Harvery haunts his friend's in some sense equally spent youth, as the clever but clueless Manny stagnates in a directionless adulthood in Los Angeles — despite gainful employment as sandwich maker for his old high school guidance counselor (an enjoyably wacky Kevin Copps) and a touchy romance with a sculptor (Ariane Owens). The haunting turns literal, however, after Harvery's mother (Maureen Coyne) shows up with a letter from her dead son. Regrettably, the plot twist does little to make the strands of this jejune play cohere with any force. Director Tore Ingersoll-Thorp and his cast commit to taking Teller's tale as far as it will go, but the road is bumpy (even able company member Riley has trouble selling the more awkward dialogue) and muddied by a vague multimedia dimension. And they never do find that sign they're looking for. (Avila)

The Story SF Playhouse, 533 Sutter; 677-9596. $30-40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

Tape Royce Gallery, 2901 Mariposa; 1-866-811-4111. $20. Thurs-Sat, 8pm; Sat, 2pm. Through April 4. An ill-tempered dealer visits his old high school friend, a documentary filmmaker, in a Motel 6 in Lansing, Mich., in this play by Stephen Belber, staged by Expression Productions.

Twilight Zone Live! The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. $20. Fri/27-Sat/28, 8pm; Sun/29, 3pm. The sixth season of the sci-fi/fantasy series is brought to the stage.

Un-Scripted: unscripted SF Playhouse, 533 Sutter; 869-5384. $10-20. Thurs/26-Fri/27, 8pm; Sat/28, 3 and 8pm. Un-Scripted Theater Company produces an evening of improvised games, songs, and scenes.

Volleygirls Zeum Theater, Yerba Buena Gardens, Fourth St and Howard; 749-2228, www.act-sf.org. $15.50-20.50. Thurs/26-Sat/28, 7:30pm. The high-stakes drama of high school sports takes the stage in the ACT Master of Fine Arts Program and Young Conservatory world premiere.

» **Where the Sidewalk Ends** Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $16-32. Thurs/26-Fri/27, 8pm. Children's stories, so-called, are often exercises in dread thoughts if not sheer terror, dark broodings tarted up in felicitous phrasemaking and brisk wordplay, seemingly simple scenarios or allegories hiding deeper meanings no child is necessarily ready to fully grasp. I'm all for scaring the bejesus out of kids. It was good enough for me, goddammit. But bedtime stories and fairytales have long attracted playwrights, among others, as material to mine for deeper meanings and present for the delectation, instruction, horror and/or melancholia of adult audiences. In this tradition, Boxcar Theater (whose entire season is devoted to the fairytale) offers cofounder Sarah Savage's inspired adaptation of the work of famed writer, illustrator, songster, playwright, poet, and children's book author Shel Silverstein. Plucking especially from Silverstein's classic, *The Giving Tree*, the play follows Shel (a winning Ben Freeman) from childhood to extreme old age, relating his dreams, his somehow forgivable selfishness, his love found and lost (embodied by a sharp and vital Mariah Castle as Sarah), and the generosity of his first and last friend, an apple tree (an appealingly straightforward Michelle Ianiro). Beautifully staged by artistic director Nick Olivero, it's a clever, confident production fully committed to the material, making for a lightly humorous, gently affecting evening that unfolds in an unusual, well-realized style of its own. (Avila)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. $25-99. Tues-Sat, 8pm; Sat-Sun, Wed/25, April 1, 8, 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme–sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

BAY AREA

» **Crime and Punishment** Berkeley Repertory Theater, 2025 Addison, Berk; www.berkeleyrep.org. $16.50-71. Wed/25, 7pm; Thurs/26-Sat/28, 8pm (also Sat/28, 2pm); Sun/29, 2 and 7pm. Berkeley Rep performs Marilyn Campbell and Curt Columbus' adaptation of the Dostoevsky classic.

Lydia Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. $20-51. Tues, Thurs-Sat, 8pm (also Thurs, 1pm and Sat, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 12. Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. $39-69. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through April 12. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

"City Dance Studios: Onstage" Palace of Fine Arts Theater, 3301 Lyon; 392-4400. Thurs, 8. $20. Students and companies from City Dance Studios perform a range of styles, including ballet, hip-hop, flamenco, jazz dance, and more.

Deep Roots Dance Collective Garage, 975 Howard; 885-4006. Sat-Sun, 8pm. $10-20. The company performs two evenings of eclectic modern dance, with choreography by Jeanne Disney and Nicole Zvarik.

"Funsch: Solos Volume One" Noh Space Theater, 2840 Mariposa; 621-7978. Thurs-Sat, 8pm. $15. Choreographer Christy Funsch presents new solos, with guest artists Sarah Sass and Julie Mayo also performing their works.

Jess Curtis/Gravity CounterPULSE, 1310 Mission; 1-800-838-3006. Thurs-Sun, 8pm. $18-20. The company performs *The Symmetry Project*.

» **ODC/Dance Downtown** Novellus Theatre, Yerba Buena Center for the Arts, 700 Howard; 978-ARTS, www.odcdance.org. $10-45. Thurs-Sat, 8pm; Sun, 29, 2pm. The 38th season of the company encompasses three programs and includes world premieres by Brenda Way and KT Nelson and the return of five repertory works.

San Francisco Ballet War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. $8-235. Wed, 7:30pm. The program includes Antony Tudor's *Jardin aux Lilas* along with Helgi Tomasson's *On a Theme of Paganini* and Jerome Robbins' *The Concert*.

BAY AREA

Na Lei Huli I Ka Wekiu Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. Sat, 2 and 8pm. $20-32. The San Francisco hula company blends traditional dance with contemporary works.

PERFORMANCE

"In the Rough Reading Series" Cutting Ball Theater, Exit Theater, 277 Taylor; 626-0453, ext 105. Mon, 7pm. $20. The Playwrights Foundation presents this ongoing series. This week's play is Samuel D. Hunter's *Meat*.

"The KML Klass Reading" Intersection for the Arts, 446 Valencia; 558-7721. Fri-Sat, 8pm. $10. Staged reading of material written by Killing My Lobster's sketch comedy writing students.

"Luna Negra 2009" Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. Wed, 7pm. $8. Women artists from the Bay Area, Latin America, and the Caribbean join for this night of multidisciplinary performance art.

"The Passion of El Hulk Hogancito" Bayanihan Community Center, 1010 Mission; 239-0249. Sat, 8pm; Sun, 5pm. Through April 5. $15-20. Kularts presents Jason Magabo Perez in this multimedia performance reading of his novel-in-progress.

BAY AREA

"Dreaming Awake" Laney College Theater, 900 Fallon, Oakl; 1-800-838-3006. Fri/27-Sat/28, and April 3-4, 7:30pm (also April 4, 2pm); April 5, 2pm. $12-100. Destiny Arts Youth Performance Company presents their 20th anniversary production.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs-Sat, 8pm (also Fri-Sat, 10:15pm); Sun, 7pm: Ralphie May, $18.50-22.50.

"Harvey's Funny Tuesdays" Harvey's, 500 Castro; 431-4278. Tues, 9pm. Free. Ronn Vigh and Nick Leonard host this LGBT-friendly night of stand-up.

"The Romane Event" Make-Out Room, 3225 22nd St; 647-2888. Wed, 7:30pm. $6. Paco Romane hosts this comedy show, featuring Ngaio Bealum, Mike Meehan, Brendan Lynch, Arther Gaus, and more. SFBG

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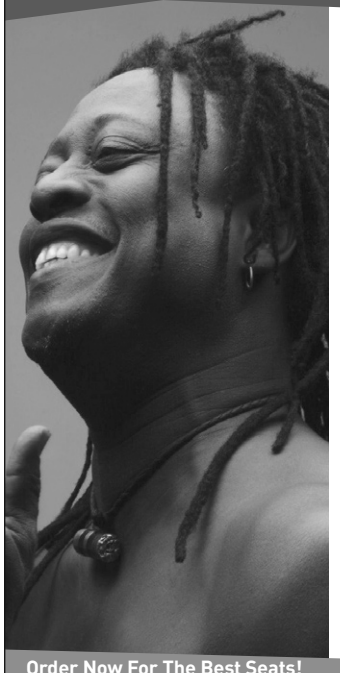
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visual art



From left: stolen and returned art by Terry Hoff, and stolen art by Margaret Kilgallen and Jay Nelson.

Off the wall

A spate of art thefts hits San Francisco galleries

By Johnny Ray Huston
› johnny@sfbg.com

It's Saturday morning, and Michael Rosenthal Gallery is crowded — because it's playing host to a baby shower. The current show of paintings by Terry Hoff is partly obscured by the small celebration. In one corner, Rosenthal sits on a couch. Aside from the dark circles around his eyes, you wouldn't know that he's caught up in perhaps the strangest of a string of recent art thefts at SF galleries.

At 3 a.m. on Friday, March 20, police notified Rosenthal that his Valencia Street space had been vandalized. Arriving at the site, he was surprised to discover that while a pair of computers, an expensive printer and scanner, and a bag of Nikon cameras were still there, four paintings from the current show by Hoff were amiss. "The first two cops [to arrive] were totally uninterested," Rosenthal says, adding that when he gave the missing works an estimated value of $40,000, the answer he received was blunt: "They said, 'Too bad — if the paintings were valued at $50,000, everyone would be here.'" (SFPD didn't return calls for comment.)

The theft of the Hoff paintings marks the third time in the past six months that a street-level San Francisco gallery was the target of a robbery. On Oct. 15 last year, two paintings by the late Margaret Kilgallen were stolen from the SoMa space Gallery 16, which was putting on a 15-year retrospective. (Unlike the majority of the exhibition, neither Kilgallen piece was for sale.) Less than a month later, someone walked into the Mission District gallery Triple Base and took a painting by Jay Nelson from the wall.

"It's horrible," Gallery 16 owner Griff Williams says, when asked about the Kilgallen theft. "The whole experience continues to be horrible because we haven't settled any of this. There's a personal sadness — Margaret wasn't interested in the art market, and didn't sell her work by choice in the shows we did with her. It also points to the ugly side of the way things are valued, and how insurance companies want to undervalue the work."

"People don't know that if they steal artwork or buy stolen artwork, it has no value in the market," says Triple Base codirector Dina Pugh. "It doesn't have value unless you have the title to the work, and the gallery is always looking for stolen pieces."

The three recent thefts, while not necessarily related, share some commonalities beyond the street-level position of the galleries. Kilgallen, Nelson, and Hoff all knew or know the San Francisco artist Barry McGee, the sole focus of a lengthy April 2008 *Artforum* article on the proliferation and market value of stolen artworks. (In fact, Hoff owns work by both Kilgallen and McGee.) In a 2006 issue of *ANP Quarterly*, Darryl Smith from the Market Street gallery the Luggage Store recounts an experience buying a piece by McGee on the street.

"[The thefts] point to all these issues that the art world deals with in terms of valuation," says Williams, whose space has been vandalized more than once without any art being stolen. "As an art project, you could take someone's work and see what you can get for it on the street. With Barry's [McGee's] work, there's a street cred to stealing it."

The theft of the Terry Hoff paintings differs from the Gallery 16 and Triple Base robberies in one crucial way: the artworks were recovered. At press time, both the San Francisco police and the individual who returned the paintings were unavailable for comment. However, at 2 a.m. March 21, Rosenthal was awakened by a call from police informing him that the Hoff paintings were recovered, albeit with some scratches and damage. "It was a whirlwind of emotions," Hoff says of the experience.

In the current market, art might not seem to have strong value. "You're gonna sell Terry Hoff paintings on Market Street?" Williams asks, only somewhat rhetorically. Pugh has a pragmatic view of the situation. "With the economy going down the tubes, there are so many things that come along with it — violence, robbery. People are desperate, and I expect more [thefts] to happen. It's making galleries be more cautious and vigilant." SFBG

"Meet Me at the Center of the Earth"



NICK CAVE PHOTO BY JAMES PRINZ

PREVIEW This collection of "soundsuits" by Nick Cave (the Chicago artist, not the Australian musician) is the most anticipated show of the season. If, as this paper's D. Scot Miller has observed, Afro-surrealism is in the air, then Cave's art — a fusion of fashion, body art, and sculpture so imaginative that it might possess transformational qualities — is a prime example. His wearable constructions are eye-boggling counterparts to the Afro-surreal music of figures both present (Chelonis R. Jones) and newly revived-from-the past (Wicked Witch). Cave's art also possesses aural qualities that won't be evident until the show opens. A former dancer with Alvin Ailey and the current chair of the School of the Art Institute of Chicago's fashion program, he's also collaborating with choreographer Ronald K. Brown on some performances in May.

Cave's soundsuits arrive in the Bay Area as a ceremonial contemporary extension from the fabulous but nostalgic European fashion on display in the de Young Museum's Yves Saint Laurent show. In fact, the most bizarre and audacious of that exhibition's pieces — a 1965 bridal gown that resembles an intricate cocoon or sock — might as well be an old colonial relative of Cave's wearable works, which are constructed from a wide variety of natural and artificial material. These acid-trip Bigfoot creatures and dancing rainbow phallus totems are fun, but they kick. Cave made his first soundsuit in response to the Simi Valley aesthetics of the Rodney King verdict, and in an older project he rescued racist lawn jockeys, turning them into figures of promise and potential. **(Johnny Ray Huston)**

MEET ME AT THE CENTER OF THE EARTH Sat/28 through July 5, $3-$6 (free first Tues). Opening reception Fri/27, 8-11 p.m., $12-$15. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-ARTS. www.ybca.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

GALLERIES

OPENING

CELLspace 2050 Bryant; 648-7562. One-day show of stencil and multi-media panels. Sat/28, 1-5pm.
Collectively GRASP 850 Greenwich; 673-3744. Call for hours. "Perpetual Possibilities," mixed media work by Maria Bonn (reception Sat/28, 6-9pm). Sat/28 through May 23.
Geras-Tousingant Gallery 437 Pacific; 986-1647. Call for hours. "Whitefield," new works by James Scott Geras and Daniel Tousignant (reception Fri/27, 5-8pm). Fri/27 through April 30.
Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. "Sky Black Ray," new work by Mel Prest. Wed/25 through May 2.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "InSearches: Hindu Kush," paintings by Baseera Khan; "Once in a Lifetime," photos by Stefan Kürten (reception Sat/28, 4-6pm). Sat/28 through May 2.
Lost Art Salon 245 S. Van Ness; 861-1530. Tues-Fri, noon-5pm; Sat, 10am-5pm. "Gary Lee Shaffer (1936-2001)," stone lithographs by the abstract expressionist. Thurs/26 through June 30th.
Photo Epicenter 26 Lilac; 550-0701. Mon-Sat, 10am-10pm. "Spirit Rappings," photos by Sarah Filley, Daniel Turner, and Michael Wells. Through April 15.
625 Gallery 625 Sutter; 618-3700. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Art by Tobias Hutzler. Tues/31 through April 30.
San Francisco Art Institute Graduate Center 2565 3rd St; 622-5944. "Soft Transgressions," one-night show of work by 20 SFAI students. Thurs/26, 7:30-10:30pm.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Jury Breaks DNA Deadlock," collages by Kent and Kevin Young (reception Fri/27, 5:30-7:30pm). Fri/27 through May 2.

BAY AREA

Smith Anderson North 2240A Fourth St, San Rafael; (415) 455-9733. "transform," photographs by Ruth Bernhard (reception Sat/28, 6-8 p.m.). Sat/28 through May 9.

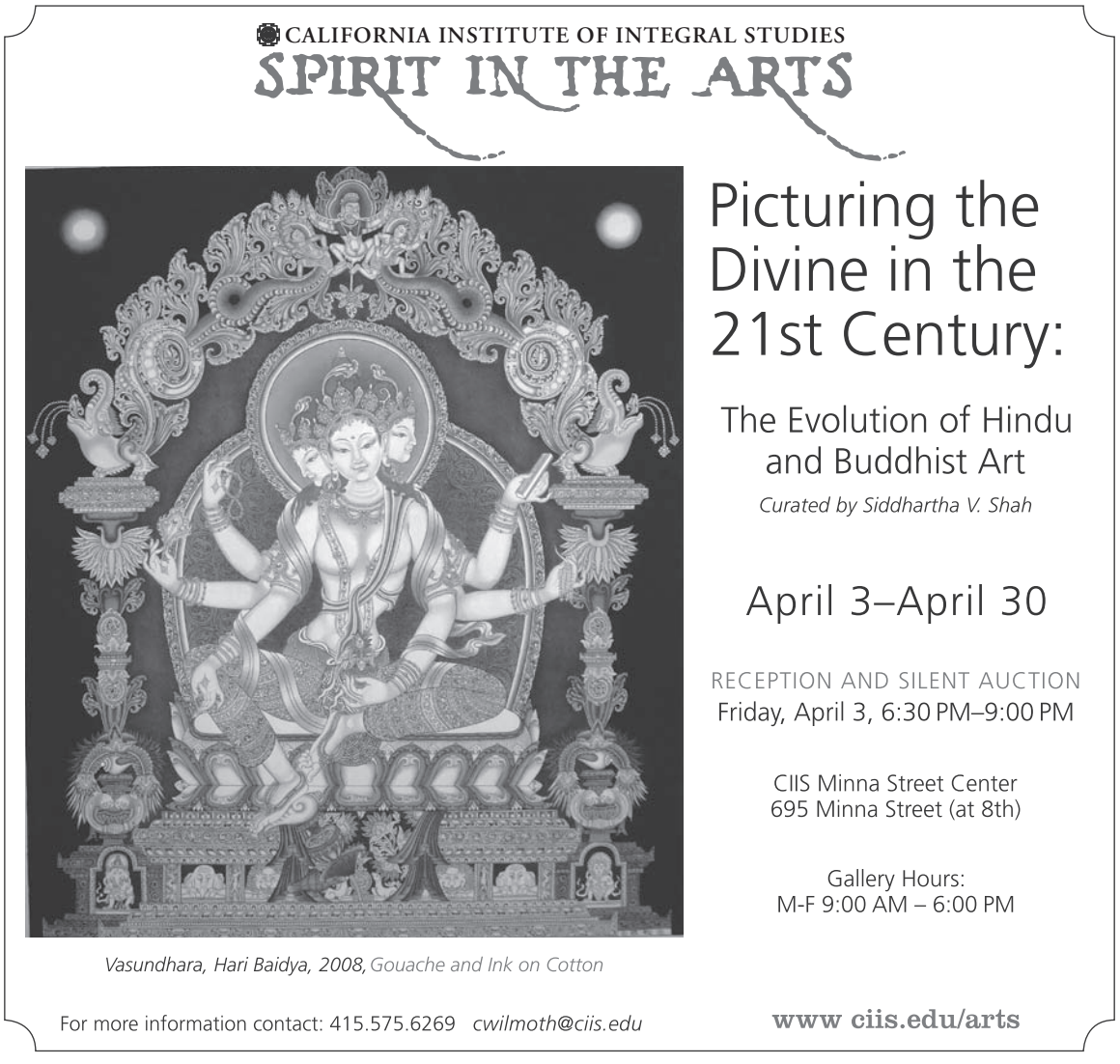
ONGOING

Altman Siegel Gallery 49 Geary, suite 416; 576-9300. Call for hours. "Trevor Paglen," new work by the 2008 SECA winner. Through April 11.
ATA Right Window Gallery 992 Valencia; 824-3890. "'Life-like' Manipulations," meme-stream by Authority Office. Through Sun/29.
Babylon Falling 1017 Bush; 345-1017. Call for hours. "Folk Blood Water Babies," graphite drawings on paper and wall drawings by Christopher Burch. Through April 18.
Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Paperwork: From Bees to Black Holes," wound paper sculptures by Will Marino. Through April 25.
California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. "Hobos to Street People: Artist's Responses to Homelessness From the New Deal to the Present," survey spanning 75 years with 30 artists. Through August 16.
CordenPotts Gallery Warnock Fine Arts, 49 Geary; suite 211; 377-4738. Tues-Sat, 11am-5:30pm. "The Caretakers," work by Bill Mattick. Through April 30.
Fivepoints Arthouse 50A Bannam; 989-1166. Call for hours. "64 Down: A Works on Paper Event and Exhibition," show inspired by the format of NCAA Men's Basketball Tournament Brackets. Through April 5.
Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. "Edward Hopper and Company," survey of art Hopper paintings and Hopper-influenced photography. Through May 2.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Contemporary Miniature Paintings," work by Mudassar Manzoor and Attiya Shaukat. Through Sun/29.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "David Ireland," past and present works by the conceptual artist; "Tony Oursler," new works in mixed media. Through Sat/28.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "Equivalents," recent work by Elliot Anderson. Through Fri/27.
Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Drive-Thru," paintings by Marc Trujillo; "Recent Paintings," oil on canvas work by Raimonds Staprans. Through May 2.
Jancar Jones Gallery 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. Oil paintings on steel and acrylic paintings on paper by Nancy White. Through April 4.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "China Avant Garde," work by Han Bing, Yang Yongliang, and Zhang Wei; "Poetry in Painting," work by Ming Ren. Through April 11.
Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. "(re)Turn to (re)Form," work by Wang Tiande, Hong Dei, and Gao Yuan. Through April 21.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ring the Changes," environmental photographs by Davis & Davis. Through Thurs/26.
Meridian Gallery 533 Powell; 398-7229. Tues-Sat, 11am-5pm. "Lust, Loss, and Other Lay Figures," show of three artists curated by Jarrett Earnest. Through May 2.
Mission 17 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. "Cantocore: Free On Board," group show; "imPossible!: Eight Chinese Artists Engage Absurdity," group show. Through April 18.
New Langton Arts 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "Every Sound You Can Imagine," survey show about sound and visual art. Through Sat/28.
Ping Pong Gallery 1420 22nd St; 550-7483. Call for hours. "A Field Guide to the Atmosphere," photography and video works by Lindsey White. Through April 10.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "Doubles," photographs by Imogen Cunningham. Through April 11.
SF Camerawork 857 Mission; 512-2020. Tues-Sat, noon-5pm. "Test Patterns," recent video work from South Africa; "United in Nima: Bay Area and Ghanaian Youth Share Lives Through the Lens." Through Wed/25.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "777," new works by C3; "Water Lilies," paintings by Joshua Petker. Through April 3.
Silverman Gallery 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. "Twice Upon a Time," group exhibition organized by the gallery and Galerie Andreas Huber in Vienna. Through April 11.
Walter and McBean Galleries 800 Chestnut; 749-4563. Call for hours. "Yes!, a Solo Exhibition," art by Yan Pei-Ming. Through May 23.

BAY AREA

di Rosa Preserve 5200 Carneros, Napa; (707) 226-5991. Wed-Fri, 9:30am-3pm. "(un)Natural," works interpreting nature by Bay Area artists. Through June 13.
Johansson Projects 2300 Telegraph, Oakl; (510) 999-9140. Thurs-Sun, noon-6pm; and by appt. "Flaming Furbelows," new work by Kate Eric and Marina Vendrell. Through May 2.
Swarm Gallery 560 Second St, Oakl; (510) 839-2787. Tues-Sun, noon-6pm. "Enter/Exit," art by Jared Clark and Jake Watling; "Orange and Blue," art by Joe Penrod. Through Sun/29. SFBG





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(2) Sonoma duck breast and ginger milk caramel ice cream, bushi-tei, SF
(3) 2005 Chateau La Paws Cote du Bone Roan
(4) Power lunch, Luce, SF
(5) Mint tea, SF Zen Center



Bar Johnny looks like a real bar, American-style, but the eclectic American food flowing from the kitchen is memorable and priced for value, whether as small bites or more substantial plates. | GUARDIAN PHOTOS BY RORY MCNAMARA

Johnny get your bar

By Paul Reidinger
› paulr@sfbg.com

Until quite recently, you did not often see the word "bar" associated with food-serving establishments in this part of the world. Hungry people slipping into Bar X for a bite were most likely in Europe, or the pages of a Somerset Maugham novel, not on the streets of San Francisco. But in the past few years, "bar" has become a consequential rival to "bistro" and "café" as a restaurant signifier, and we have seen a profusion of Bars: Jules, Bambino, Tartine, and let's not forget Johnny, which opened about a year and a half ago on the swank flank of Russian Hill.

Unlike a number of its Bar-designated siblings, Bar Johnny really does seem to have some flavor as a bar in the American sense. The space (previously home to Tablespoon) is narrow, deep, and rather dimly lit, and its front half is dominated by a big, mirror-backed bar, complete with a flat-screen television showing sports events. The crowd tends to be young and boisterous, although (given the endless stream of ESPN) surprisingly mixed in gender. I have never seen San Francisco as being a city of blondes, but there are pockets, and Bar Johnny appears to be near the center of one of them. A certain Marina-ish haze hovers.

I also caught a whiff of urinal cakes one fine evening. The scent, at the rear of the public space and quite near the flapping double doors that lead to the kitchen, added to the bar spell while implying a degree of tidiness, but did not quite whet the appetite. This might be thought a daring strategy in an establishment that makes money by serving food to people. *Are they so confident in their food that they can afford to run this risk*? I wondered. *Or is everyone here just supposed to get blotto and not notice much of anything?* Bar Johnny does bear a subtitle — drink kitchen — and "drink" could be listed first for alphabetical reasons or ideological ones.

Bar Johnny's nearest conceptual relative might be the Alembic on upper Haight, by which I mean: if you want to treat it as an ordinary bar, with drinks and interesting nibbles, you can. Chef Roland Robles' menu opens with what are called "bites"; these range from a bowl of smoked habañero potato chips ($3) — fabulous if slightly under-salted — or warm mixed nuts ($5) to a grilled pizza ($13) bearing actual grill marks on the bottom of the nicely blistered crust. Pie toppings vary but do include entrants from the *bianca* ("white," i.e. no tomato sauce) family, such as bacon and mushroom. We found this to be a smoky, richly autumnal combination, subtly amplified by the grill char. The nuts, mostly peanuts and pistachios, with a few almonds and dried currants thrown in, were less fragrant but nonetheless both gobbleable and shareable. And while I don't see any *Cheers*-type crowd hankering after kale — ever, under any circumstances — I do think Bar Johnny's garlic-braised kale ($8) is as appealing as any of the other bites, despite its shocking virtuousness. The greens are tender, tasty, and a beautiful deep green — what more can we ask of any kale?

Bar Johnny does part ways with the Alembic and other tapas or small-plates menus by offering bigger plates under the aegis "more ... " More food doesn't necessarily mean more money. For the most part, these main courses cost in the mid- to upper teens and, considering how good they are, offer a pretty strong value. We did have a mild difference of opinion about the seared tuna loin ($17), which had been rubbed with five-spice powder — which for me tends to taste predominantly of cinnamon — before hitting the pan, from which it emerged a beautiful, deep-purple rare inside. A hint of bitterness in the seasoning was detected by a set of lips across the gorgeously burnished gray marble of the tabletop. But the accompanying Thai salad, a mound of finely shredded green cabbage accented with mint and basil, won general acclaim.

Also roundly applauded was a flatiron steak ($17), cooked to the rare side of medium-rare, sliced, and arranged atop a cauliflower purée napped with *jus*. The flatiron steak is taken from the shoulder and is a near relation of the chuck roast, from which hamburger is typically ground. If our chief concern is tenderness, we would probably be looking elsewhere, beginning with filet mignon. But Bar Johnny's flatiron, while not exactly buttery, was tender enough and — the usual compensation for a hint of toughness in meat — very tasty.

At a lot of bars, the vegetarian option would be vodka. But Bar Johnny offers a real one, and it's a full plate of food, not a bite, nibble, or nosh. It's called "beans and rice" ($13) and includes some combination of legumes and rice — chickpeas, say, plump and glistening and colored up like a bit of Christmas with diced red pepper and slivers of pistachio. It's flavorful and satisfying while leaving room for dessert, which — again, atypically for a bar — Bar Johnny offers with some panache.

It's hard to go wrong with a basket of chocolate-chip cookies ($9) warm from the oven. One small hitch is that, as with a soufflé, there's a wait of 15 minutes; another is that the cookies can stick together. Still. Another worthy possibility is the fruit cobbler ($7), which late in the winter might take the form of a boldly spiced apple crisp, topped with several globs of vanilla gelato and served in a shallow cast-iron pail complete with a handle. Perfect for your next visit to your favorite sand bar! SFBG

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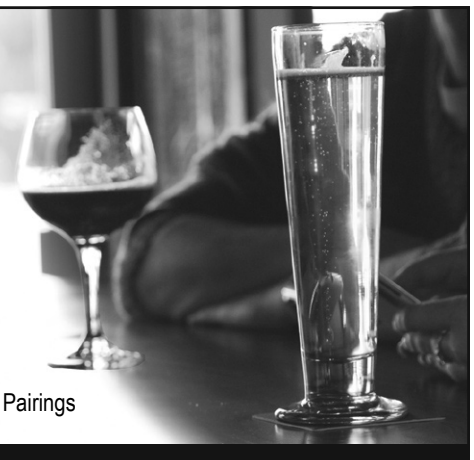
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Desperado

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS I did the math. This is Part Five of a Three-Part Series, and therefore the last part. Henceforth, I will leave my neighborhood alone and just live in it.

Speaking of five, I had five first dates in five days. I should say, I *made* five dates but only had four of them. The first was in an accident on his way to see me and wound up in the hospital.

He sent a picture of the car. One of those ones where you wonder how the driver survived. Well, he's a fireman. My best guess is that firemen know how (to survive). Which is dangerous knowledge to have. He calls every day, addresses me as *dear*, and is in a lot of pain.

Shhh. He doesn't know about my man on the train, to whom I am not technically betrothed, but committed, yes, because I looked deep into his bloodshot eyes and said what he wanted to hear: that I would represent him.

One of my favorite things about being romantically connected to a recovering gangster who was being taken into police custody the last time I saw him is that you can pretty much start fooling around immediately.

And I use the words "fooling around" loosely ... No, really, I only actually carried on with one of the five first dates. Meaning my very very seriously irretractable vow to never ever EVER under any conceivable circumstance have sex on a first date, not even once, is still 80 percent intact! For the week.

Nobody approves of the choices I make. Except this one guy. But most of my girlfriends and all of the women's magazines and dating advice columnists ... it's unanimousish: don't be desperate. Whatever you do, you're not supposed to be, or seem, desperate.

"But what if you're desperate?" I have to ask. It is almost my job to ask, and I think maybe it *is* my job to answer. Or try.

Well, desperation has a bad rap. Which is easy for me to say. I embody desperation. I am one of desperation's foremost practitioners and appreciators. Desperate people who don't embrace, or at least act out of desperation, will never get to lick a ruby in a dangerous drunk's front tooth, for example. Or ...

Or ...

There are other examples too unmentionable to mention.

This one isn't: The best kisser I ever kissed, the man who will now, for me, set the standard for quality kisses, was of course All Wrong, by the book, and an act of desperation on my part. He was the one-in-five, and technically still married. I kinda knew I'd never see him again, and I definitely knew I would want to. Oh, and he wasn't even very good-looking, nor well-spoken — which turns me on more than good looks. But: none of that. He was an amazing kisser, and I wasn't wrong to guess that that would translate to great sex.

Minus my being starved for affection, however, it never would have happened. And I never would have made the five dates in five days, probably, if I hadn't been so impressed and/or horrified by my shenanigans with that man on the train. Not because he was a gangster; because, cool dentistry notwithstanding, he was a terrible, terrible kisser, all force and no finesse.

Somebody save me! Right?

This is not what I want. It's what I've got. I will work with it, laugh and enjoy and wrangle it into words, as always, for your amusement, but it wouldn't be true desperation without the underlying fact that it ain't what I want. I want sweet, sexy boredom and juicy burritos with a reliable, commitment-capable man with a soft, spicy tongue, safe driving habits, something to say, and question marks for eyes.

I know you're out there. Sort it out and step up, please, sir. It's hard, I know. I know it's scary. But imagine the meals we will make, and all the great restaurants in our oystery world, as simple as salt plus what?

You'll figure it out.

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*

Fun with food



PREVIEW I love Spring. People get frisky, fashion gets fresh and flirty, parties get planned, and picnics packed. In short, everything gets a nice big injection of fun — and the culinary world is not immune. Kick off your week with a good time for a good cause: Sakeclub of San Francisco's Fundraiser for SF Food Bank. The annual event features sake brewers and retailers, mini-seminars, and prizes throughout the night. You'll leave drunk, happy, and knowing your donation's worth 190 meals for someone in need. If you plan it right, your hangover should be over by the weekend, just in time for Whiskies of the World, which takes place on the docked San Francisco Belle. Check out three floors of sampling booths, a pipe and drum concert on the top deck, cigar samples, a buffet dinner, and the Independent Spirits Fest with distillers like St. George and Anchor. On Tuesday, the Front Porch gives diners a new way to play with their food with Bones and Blues, a weekly happy hour pairing discounted drinks and appetizers with a chance to play dominos. Bring your own buddy and bones, or let Front Porch set you up with both — perhaps your new partner will soon become your spring fling. **(Molly Freedenberg)**

SAKECLUB SPRING 2009 FUNDRAISER FOR SAN FRANCISCO FOOD BANK. Wed/25, 6:30–9:30, $40 donation. Yoshi's, 1330 Fillmore, SF. sakeclub.org

10TH WHISKIES OF THE WORLD EXPO AND ARTISANAL SPIRITS FESt. Sat/28, 6pm, $115–$120. San Francisco Belle, Pier 3, SF. (610) 326-8151, www.celticmalts.com

BONES AND BLUES. Tue/31, 5-7pm, free. Front Porch, 65-A 29th St., SF (415) 282-9043

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

Peace Corps Orientation San Francisco Public Library, Mary Louise Strong conference room, 100 Larkin; (510) 452-8444. 6pm, free. Hear about the experience of a returned Peace Corps volunteer and Regional Recruiter.
"The Presidio and Bayview Hunter's Point: Is One Superfund Site Cleaner than the Other?" CounterPULSE, 1310 Mission; (415) 564- 4107. 7:30pm, free. Come find out whether people and nature are being treated appropriately and fairly in these two well known but very different communities and environments.

FRIDAY 27

Milonga at the de Young De Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden Drive, SF; (415) 750-3600. 6:30-8:30pm; free, usual museum entry fees apply for admission to exhibits. *Friday Nights at the de Young* presents this re-creation of the great Argentine tango dance halls that exist to this day in Buenos Aires.

SATURDAY 28

"Wild at Heart" prom Million Fishes Art Collective, 2501 Bryant; (415) 509-5403. 7pm, $5-15 sliding scale. This dance party benefiting San Francisco's Dance Animals features local DJs, silent auction, kissing corner, costume contest and more. Come in your favorite gown, tux or wild animal drag.

BAY AREA

Culinary Shopping Adventure Casa Latina, 1805 San Pablo, Berk; (510) 558-7177. 9:45am-2pm, $78. Part of Cooking with Naomi, Naomi Friedman will explore Berkeley's International Marketplace treasures, showcasing specialty food shops and sharing recipes. Lunch provided.
Treasure Market Cantor Arts Center at Stanford University, 933 Hamilton, Menlo Park; (650) 723-2997. 10am-4pm (Sat), 10am-2pm (Sun); $5 Sat, free Sun. Art, antiques, collectibles and more have been donated by local residents, designers, art and antique dealers and collectors to benefit the acquisitions fund of the Cantor Arts Center at Stanford University.

MONDAY 30

Night Time Economy - Survive and Thrive Koret Auditorium, SF Main Library, 100 Larkin, SF; RSVP to Jocelyn.kane@sfgov.org. A forum to provide a tool box of options to assist night time businesses in tough economic times.

TUESDAY 31

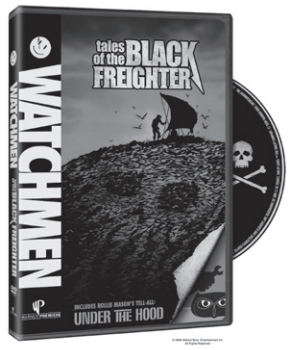
Civil Rights to Immigrant Rights 522 Valencia. SF; (415) 431-1918. 7pm, $5-10 suggested donation. Long-time Bay Area activists Elizabeth (Betita) Martinez, Renee Saucedo and Phil Hutchings lead a discussion titled, "From the Civil Rights Movement to the Immigrants Rights Movement: Lessons Learned."
Economics for Activists: From the Chaos of Capitalism to the Socialist Solution El Cafetazo, 3087 16th St; (415) 864-1278. 7-8:30pm, free. A six-week crash course to help make sense of the current economic crisis and an introduction to the logical and humane alternative - socialism. Berkeley sessions available. **SFBG**

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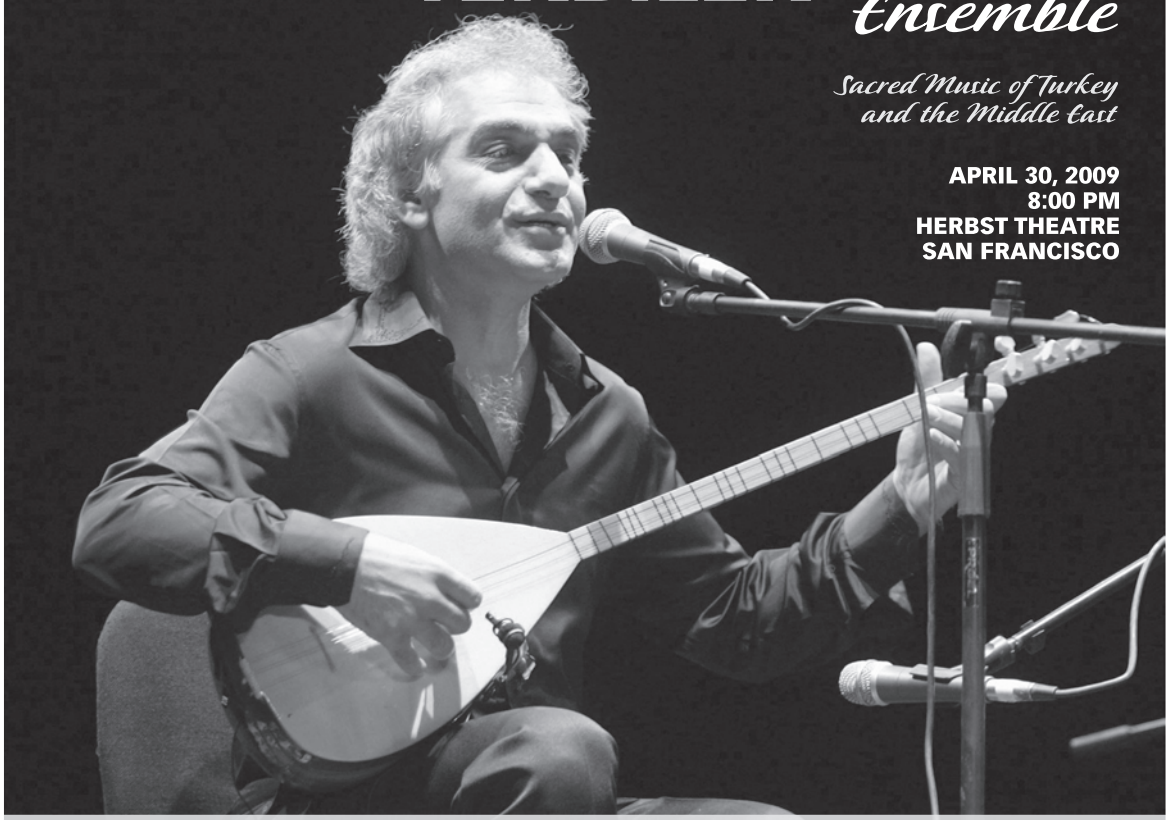
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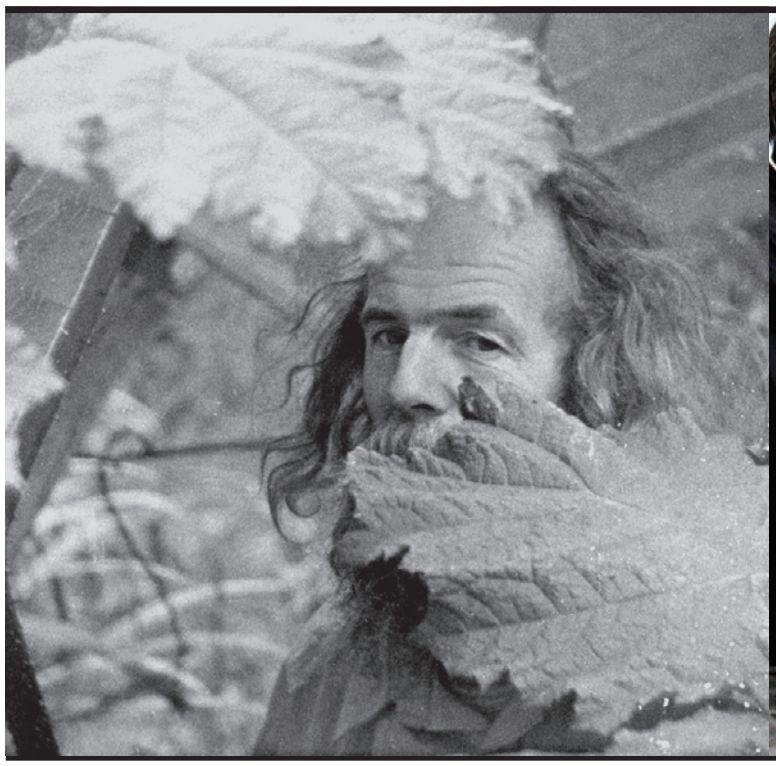
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film





At left, Ben Rivers' 2006 *This is My Land* peeps into the self-sufficient lifestyle. At right, director Kiyoshi Kurosawa confers with *Tokyo Sonata*'s recession-victim patriarch (Teruyuki Kagawa).

Cat's cradle

Ben Rivers' short films seek out overgrown paths

By Max Goldberg
› a&eletters@sfbg.com

Independent, slyly defiant, and given to zigzags, the cat is the spirit animal for a certain breed of cinematic gleaners. The films of Warren Sonbert and Chris Marker are packed with the feline kind. A kitty or two shows through the lucid abstractions of Nathaniel Dorsky's recent work, and Agnès Varda's *La Pointe-Courte* (1954) uses the animal as a structural device. Accordingly, Ben Rivers' *This is My Land* (2006) opens with a lithe creature snapping its head to face the camera. There are several other such mysterious cameos across the 14-minute film, one of several bricolage studies Rivers has composed of off-the-grid settlers who are themselves catlike in both appearance (the whiskers and quick smile) and manner (gentle wildness).

Rivers must appreciate the cat's association with the gothic, given his propensity to label his shorts as either horrors or portraits. The London-based filmmaker and programmer comes to town this week for two rare programs split along these lines, though it isn't as stark a divide as it might first sound. The films are all exquisite documents of overgrown spaces, the kind in which the past is made palimpsest, audible in the creak of floorboards and everywhere apparent in the makeshift and ajar.

There are traces of Murnau, Dreyer, and Herzog in Rivers' work; the films are welcome demonstrations that Expressionism is nothing so much as a feeling for how the physical world relates to the spiritual one, though musical references are equally revealing. The beards, spirits, and foliage evoke the deep English folk of the Incredible String Band and Roy Harper. In addition, the field recording quilt-work done by Lucky Dragons and the Books provides a useful analogue to Rivers' non-sync style. Shot with a wind-up Bolex, Rivers processes the film stock himself, leaving grain and light flecks unpolished, with sound and image each representing an autonomous, well-portioned montage. The films open the same rich interstices of avant-garde, documentary, and ethnography as Apichatpong Weerasethakul's work, but with an intense intimacy that makes them seem like home movies of the highest order.

The old dark house imagery of Rivers' gothic curios strike a particularly English chord, but the back-to-the-land portraiture has a special resonance in California. We too know these beards, this tumble of wilderness, this particular migration. If these figures seem to age differently, it's because their living choices represent a decisive approach to both space and time, something Rivers represents with great cinematic adroitness. The specter of global warming and natural disaster thickens these reclusive reliefs. Rivers has admitted his fondness for '70s postapocalypse moves, a ripe genre rearticulated in the lunar landscapes and scrapyard play of *Ah, Liberty!* (2008). Horror, in this context, is a kind of awe. It is inseparable from nature — it is, in fact, nature reclaiming civilization.

"[There are] all kind of wild animals [here], and it's only because I let it get wild. And that's my point, but nobody will get it," the central figure of *Astrika* (2006) explains. Rivers, of course, does get it. The homesteaders' scattered debris suggests Rivers' own secondhand materials, improvised objects like a birdfeeder made from a milk container reflect his films construction, and the ethos of self-sufficiency is admired and enacted. The human warmth of his filmmaking emanates from these affinities, which go beyond sympathy to touch the elusive nerve of experience. Rivers' wind-up camera means that no single shot can exceed 30 seconds. But when the pitter-patter of his images settles on something strange and moving, like a distant view of a horse rolling in the snow, it reminds us that beauty is often a humbling drama of the glimpse. **SFBG**

"THE POETIC HORROR OF BEN RIVERS"
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992 Valencia, SF
(415) 824-3890, www.atasite.org

"THIS IS MY LAND: BEN RIVERS' PORTRAITS AND LANDSCAPES"
Sun/29, 7:30 p.m., $10
San Francisco Cinematheque at Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787, www.ybca.org

OUTSIDER ART

Kiyoshi Kurosawa, director and cowriter of *Tokyo Sonata* (2008), is likely best known stateside for his contributions to the J-Horror genre (like 2000's *Pulse*). But the scruffily low-key director is the first to admit, with assistance from translator Taro Goto, that his kindred Nipponese overlords of the urban-chills are generally regarded in their homeland as "eccentrics." It's peculiar, he observes wryly, "that [J-Horror directors] are seen as the representatives of Japanese cinema around the world!"

Yet one suspects Kurosawa relishes his outsider label. Following the trajectory of Hollywood craftsmen like Sam Fuller, he has worked within genre to reach for a more acutely poetic, fantasist's reality. It has allowed him to pursue lines of inquiry that extend beyond commercial concerns and strictly scary story arcs, though his association with J-Horror has somewhat obscured a continuing fascination with capturing a rapidly changing Japan. The tenderly isolated parents and children of Yasujiro Ozu's *Tokyo Story* (1953) would recognize with shock the disintegrating recession-era family in *Tokyo Sonata*, but the horror here stems from the unspoken context of a country where once-ironclad norms concerning patriarchal power and filial piety are melting along with the boundaries between the virtual-spiritual-fantastic and the physical-mundane-realistic.

When *Tokyo Sonata*'s lost, laid-off salaryman Ryuhei Sasaki (Teruyuki Kagawa) goes through the motions of leaving for an imagined office, he's like a ghost deprived of his machine. Intriguingly, Kurosawa empathizes: "I'm in a rather unstable position myself, as a filmmaker, so it's possible I'm projecting some of my own experiences onto my characters. But I don't see it as a completely negative aspect of my life. I think it gives me the chance to potentially achieve freedom from certain elements of society, morals, laws, interpersonal relationships, and those things that do tend to constrict us in life." **(Kimberly Chun)**

TOKYO SONATA opens Fri/27 in Bay Area theaters.

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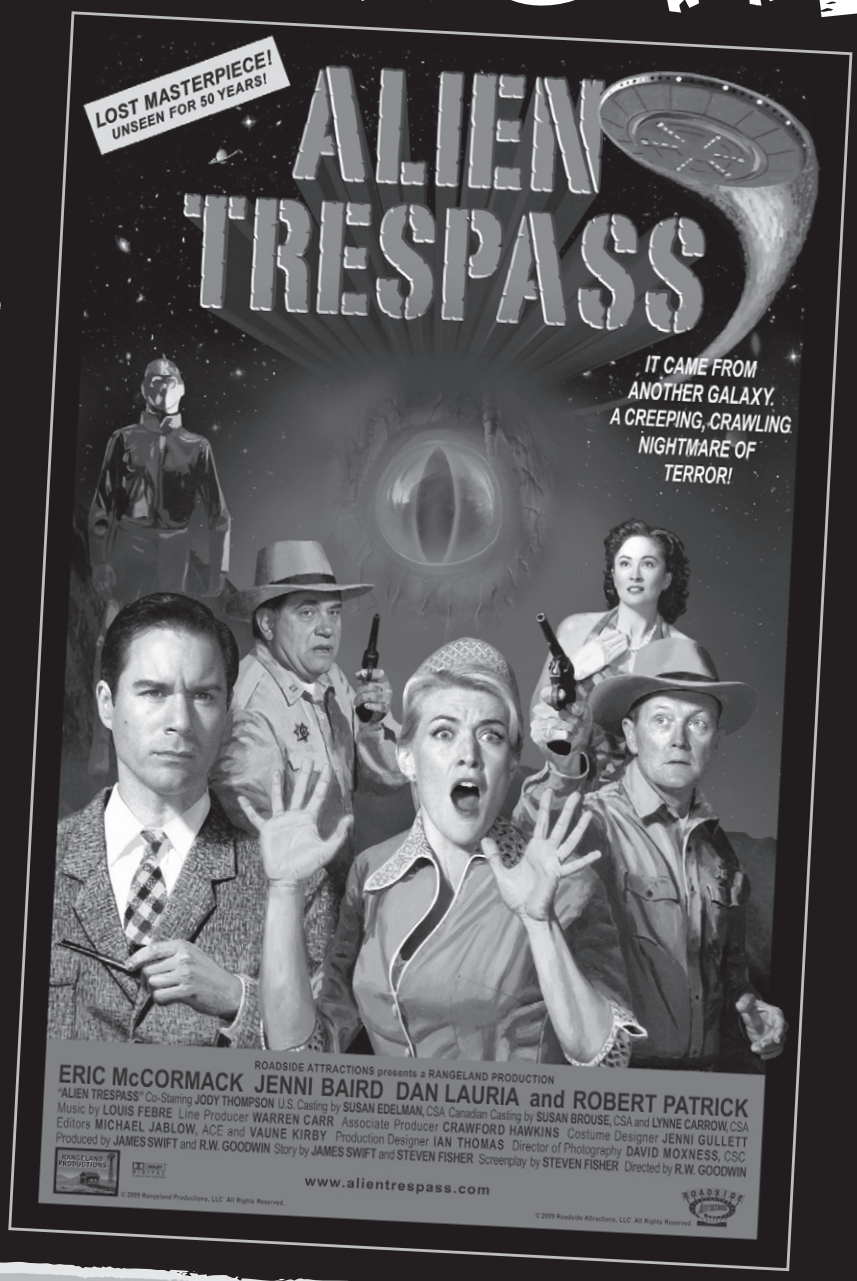
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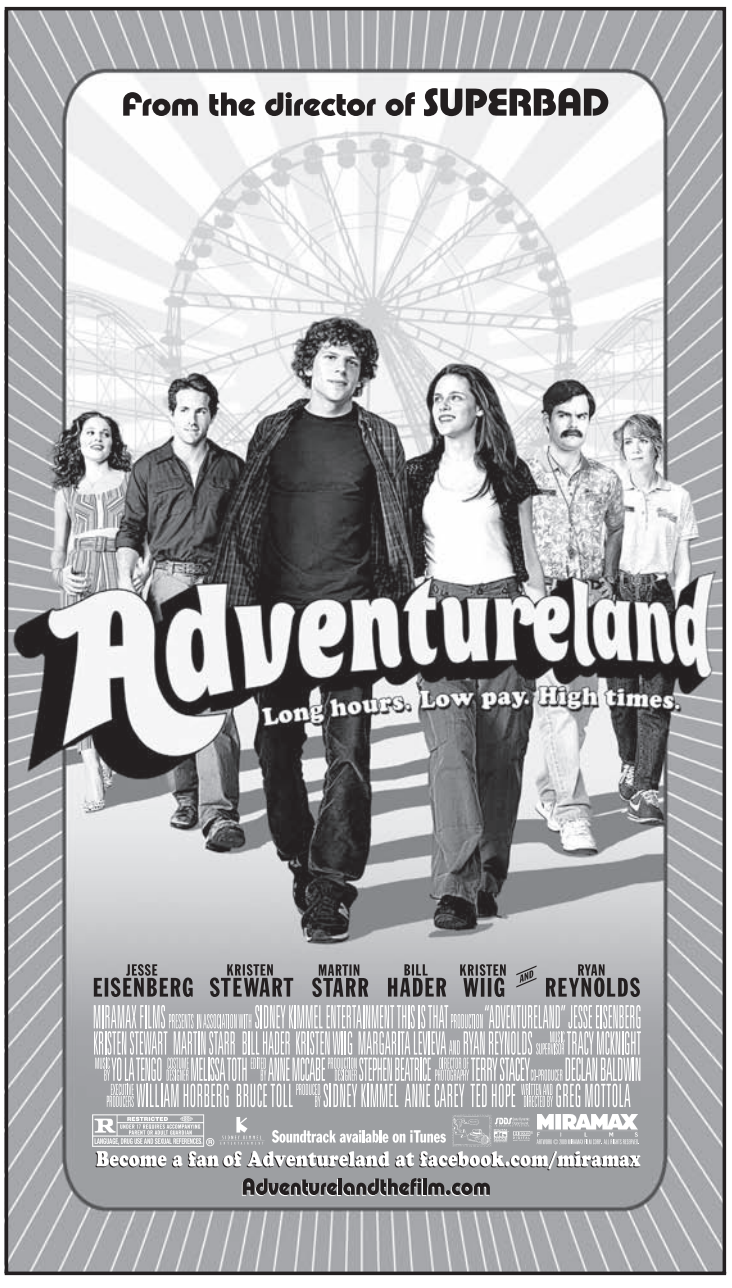
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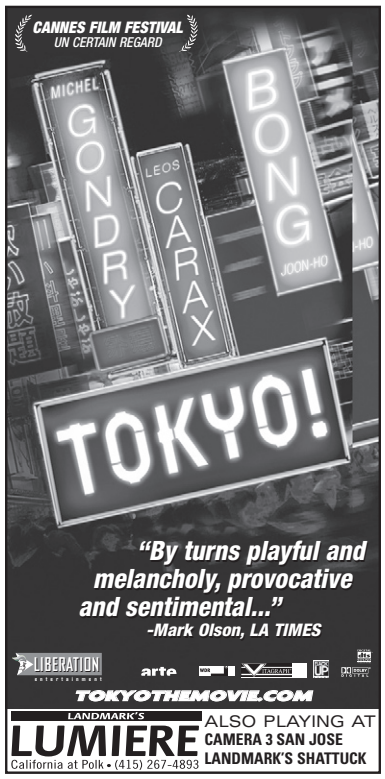
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Ballerina

REVIEW If comparisons between Bertrand Normand's *Ballerina* and Daniel Geller and Dayna Goldfine's 2005 *Ballets Russes* are inevitable, it's perhaps mostly indicative of how infrequently a feature-length ballet documentary gets made and distributed. Then again, one could argue that the stark differences in subject and scope are historically significant. Richly researched and packed with archival footage and modern-day interviews, *Ballets Russes* depicts the milieu of dancers, choreographers, and impresarios exiled from postrevolutionary Russia in the early years of the 20th century. *Ballerina* trains its focus on the world they left behind, or what became of it, concentrating on the grueling, somewhat circumscribed lives of five female dancers making their careers in present-day, post-Soviet Russia, in St. Petersburg's Mariinsky Theatre, where the world-renowned Kirov Ballet has its home. Where *Ballets Russes* describes the historical arc within which modern ballet as we know it was created, *Ballerina* describes the smaller, personal arcs of two newer dancers making their painstaking way out of the corps de ballets and three principal dancers, one who is returning to work after a lengthy injury. Interviews and footage of unending classes, rehearsals, and performances clarify the single-minded conviction and commitment with which these young women approach their vocation, accepting physical pain and deprivation as a daily reality, while instructors and artistic directors sketch the larger picture of a profession in which early retirement is a fact of life. Still, the film has a flatness of tone that is literally conveyed in the somewhat run-of-the-mill narration ("A ballerina's work is never done") and paralleled by the flat affect of most of the subjects. The performance footage is lovely — though also offering ample evidence of the Kirov's aged repertoire — but perhaps the most visually startling moment occurs during an admissions exam at St. Petersburg's premier ballet school, in which 10-year-old aspirants are put through their paces virtually naked, their limbs manipulated by ballet masters attempting to divine the future. **(Lynn Rapoport)**

BALLERINA opens Fri/27 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Audience of One Divine messages are tricky, particularly for true believers who have no choice but to obey whatever directive the big G passes down. "God told me to!" can lead to heroic or comical or tragic ends; really, it's a convenient excuse to do just about anything. For Richard Gazowsky, pastor at San Francisco's Voice of Pentecost Church, the Lord's message was simple if extravagant: "I want you to be the Rolls Royce of filmmaking." Given that Voice of Pentecost is situated in an old movie theater and that Gazowsky received his vision in 1994 — soon after the then-40-year-old saw his first movie, *The Lion King* — this decree was not as surprising as it sounds. But as Michael Jacobs's documentary *Audience of One* (a 2007 San Francisco International Film Festival selection finally getting a theatrical release) reveals, the quixotic Gazowsky has hit endless snags in his quest to be the next Mel Gibson (or George Lucas) with his "*Ten Commandments* meets *Star Wars*" epic, *Gravity: In the Shadow of Joseph*. It seems unquestioning faith can only go so far before naïveté, technical inexperience, and long-overdue rent get in the way — and indeed they do. The events that unfold can be cringe-worthy, but Jacobs stays carefully neutral, letting the triumphs and disasters speak for themselves. The director will appear in person throughout opening weekend, discussing and showing deleted scenes from his thought-provoking film. (1:28) *Roxie.* (Eddy)

Ballerina See pick box. (1:20) *Opera Plaza, Shattuck.*

The Haunting in Connecticut Virginia Madsen stars in a horror movie that has nothing to do with the Candyman (alas). (1:32)

Monsters vs. Aliens DreamWorks Animation's latest adventure (see: title) takes place in San Francisco. (1:34) *Grand Lake, Orinda, Presidio.*

Tokyo Sonata See "Outsider Art." (1:59) *Clay, Shattuck.*

12 Rounds WWE champion John Cena stars as a cop battling a supercriminal. Presumably, ridicu-

lous fight scenes are involved. (1:48)

ONGOING

Cherry Blossoms When retired German civil servant Rudi (Elmar Wepper) suddenly loses Trudi (Hannelore Elsner), his wife of 40 years or so, he has no idea what to do with himself — she provided the spark not only to their relationship, but to his otherwise instinctively staid nature. She'd always wanted to visit Japan, where their son Karl (Maximillian Brückner) lives; Rudi impulsively decides to visit in her stead, but Karl has no more time for him than Rudi's other grown offspring back in Berlin. The first half of this gentle, ultimately uplifting seriocomedy by veteran arthouse and festival favorite Doris Dörrie (1999's *Enlightenment Guaranteed*) is as good as anything she's done: perfect, wry, insightful character observation both touching and funny, gracefully packaged. The second half, in which Rudi finds an unlikely friend in Yu (Aya Irizuki), a homeless young Butoh dancer (though her flailing about is more like wannabe Marcel Marceau than the tautly disciplined Butoh I've seen), gets a little precious. But that's one opinion — some might find this section even more beguiling than what comes before it. In any case, as a whole *Cherry Blossoms* is the kind of low-key yet deeply satisfying moviemaking in which every small moment contributes to a cumulative sense of the miraculous in everyday life. (2:04) *Sundance Kabuki.* (Harvey)

The Class (2:08) *Lumiere, Shattuck, Smith Rafael.*

Confessions of a Shopaholic (1:52) *1000 Van Ness.*

Coraline (1:40)
Grand Lake, 1000 Van Ness.

Crips and Bloods: Made in America (1:45)
Roxie.

Crossing Over (1:53) *SF Center.*

The Curious Case of Benjamin Button (2:47) *SF Center.*

Doubt (1:44)
Castro.

Duplicity A CIA spook (Julia Roberts) and an MI6 agent (Clive Owen) walk into a bar, an embassy party, a gilded European hotel room they can't afford to play naked spy games. Tony Gilroy's *Duplicity* manages to keep giving us the meet-cute, and it's nice to have second chances, especially when the initial encounter is as dangerously smarmy as in this tale of feuding corporate barons (Paul Giamatti and Tom Wilkinson), multinational-conglomerate espionage, and compulsively administered romantic fealty tests. Reuniting Roberts and Owen under slightly less toxic conditions than their characters' troubled and faithless marriage in *Closer* (2004), *Duplicity* has its own set of trust issues, the assumption in any given scene being that a high percentage of the people in the room are getting played. Who and how and why keep us occupied and sometimes entertained as we're presented with a series of flashbacks that, as they draw nearer and nearer the present, continually reconfigure, if not always improve, our understanding of it. The structure works like a sleight of hand, drawing our eyes away from insufficiencies of plot and dialogue, which don't always keep pace with the cynical, slightly smirking intelligence Gilroy's proposing. It also becomes something of a trap when the punch line comes along — he's forced to remove a fair amount of oxygen from the room via the deflating tactic of explaining the joke. (2:05) *Empire, Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center, Shattuck, Sundance Kabuki.* (Rapoport)

Everlasting Moments (2:12) *Opera Plaza, Shattuck.*

Frost/Nixon (2:02)
Castro.

Gomorrah (2:15)
Embarcadero.

Gran Torino (1:56) *SF Center.*

The Great Buck Howard Paying tribute to the decades-long career in mentalism of the Amazing Kreskin, *The Great Buck Howard* pairs an eccentric and egocentric entertainer in the twilight of his showbiz years (John Malkovich) with a young law school dropout named Troy (Colin Hanks), who hires on as Buck's assistant during a seemingly unending tour of one-night stands across America. Buck's fan base has dwindled from Carson-era *Tonight Show* audiences to half-full houses in the nation's moderately sized cities. However, the man and his act remain compelling to Troy, and this makes sense: for one thing, when the camera is on Malkovich, we are indeed with a cranky oddity of a man whose diction alone is mesmerizing. For another, aspiring writer Troy is pretty much a blank sheet of paper and perhaps bound to be impressed by someone with an actual personality. Unfortunately, whenever the focus shifts in his direction, we return to an atmosphere of limp congeniality and no discernible forward motion. Hanks seems to be a charismatic void, and it's hard to muster interest in whether Troy finds his dream job and gets the girl (Emily Blunt, as a publicity agent) or spends the rest of his days trailing a washed-up illusionist from town to town, managing his tantrums and his glossy head shots. Real-life dad Tom Hanks makes an appearance as Troy's all-business father; the Clap Your Hands Say Yeah cameo is better. (1:27) *Lumiere, Shattuck, Smith Rafael.* (Rapoport)

He's Just Not That Into You (2:07) *1000 Van Ness, Presidio, SF Center.*

I Love You, Man Calling a testosterone-laden comedy that features projectile vomiting and dog poop gags heartwarming may seem peculiar. But heartwarming is precisely what *I Love You, Man* is. Paul Rudd and Jason Segel — two card-carrying members of the Judd Apatow comedy conglomerate — star as a straight guys who fall in love. That's platonic love, of course. Rudd plays Peter (how's that for subtext?), an unassuming realtor who realizes that he doesn't have any close male friends when he and his fiancée (Rashida Jones) begin planning their wedding. Out on the prowl for a best man, Peter goes on a series of disastrous man-dates before eventually meeting Sydney (Segel), a confident, tell-it-like-it-is slacker. Though jokes about masturbation and "blowies" abound, co-writer-director John Hamburg ably balances the bawdy with the sweet; beneath the movie's raunchy surface is a surprisingly touching story. (1:45) *California, Marina, 1000 Van Ness.* (Amber Humphrey)

The International (1:58) *Oaks, 1000 Van Ness.*

Knowing I don't care if it's the end of the world and you have the misfortune of finding yourself starring with Nicolas Cage in a Christian mash note to the rapture (I believe the eighth sign of the apocalypse is the absence of sideburns) . You're not allowed to yell, "We have to save the children!" The ankle-biters can take care of themselves in *Knowing*, the most hellfire 'n' god-fearing flick since last year's stealth Catholic promotional vehicle *The X Files: I Want to Believe*. An, ahem, knowing hybrid of *I Want to Believe*'s admixture of conspiracy theory and belief, *Matrix*-rigged science-class geekery, *Independence Day* (1996) disaster porn, *Final Destination* (2000) fatality-strewn fatalism, and *The Exorcism of Emily Rose* (2005) horror-show bible-thumping, *Knowing*'s semi-intelligent designs centers on the mysterious numbers scribbled by little girl in the '50s and sealed in a time capsule to be opened in our own unfortunate times. Cage's MIT prof John decodes the unearthed missive, which happens to fall into the hands of his "special" hearing-impaired son Caleb (Chandler Canterbury). The skeptical astrophysicist realizes the figures stand for dates, number of deaths, and locations of disasters around the world in the last 50 years, sending him on a search for the once-pint-sized prophet's daughter (Rose Byrne) and granddaughter. Cue a trinity of acutely visceral, CGI-integral mass-death scenes. *I, Robot* (2004) director Alex Proyas makes certain you see that aliens-angels analogy coming with ball-peen intensity, although there's little pleasure amid the preaching. (1:55) *California, Empire, 1000 Van Ness, Orinda, Presidio, SF Center.* (Chun)

The Last House on the Left (1:49) *1000 Van Ness.*

Man on Wire (1:34) *Oaks.*

Medicine for Melancholy In the aftermath of a party, two 20-something San Franciscans wake up in bed together with no recollection of how they got there. They exchange names at a Noe Valley coffee shop and share a cab in cold silence. She leaves her wallet behind. He hunts her down online to return it. From there, they begin a convincing dance of seduction infused with excitement, disclosure, and tenderness. Micah (Wyatt Cinach) is immature, self-effacing, and strong, while Jo (Tracey Heggins) is confident, grown-up, and intense. What they learn about each other — and what the film reveals — is on par with any postmodern romance. Writer-director Barry Jenkins has created complex characters trying to negotiate simple feelings in a difficult world; in mixing black and white with color to explore the relationship between setting and dialogue, director of photography James Laxton captures the sublime and gritty sides of San Francisco. *Medicine for Melancholy* is important because it spotlights the most overlooked aspect of SF's changing face: black people, and the lack thereof. Micah and Jo are black and their race plays into the affair in surprising and subtle ways. Jenkins has said that *Medicine for Melancholy* is "a simple, straightforward film that illuminates the modern complexities of living as a declining minority in America's major cities." At the time *Medicine for Melancholy* was filmed, SF's black population was 7 percent and dropping. As one of the remaining black people in SF, I know that black flight is a reality here. The self-evident gentrification and anti-black sentiment of the city play heavily into the dynamic of this movie's couple. "Why is everything that is 'indie' mean 'not black?'" Micah asks at one point. Conversations like these have been going on among my dwindling number in San Francisco for too long. Until now, only we have heard them. Tell people about *Medicine for Melancholy.* In the face of an impending cultural extinction and the potential loss of SF's soul, this excellent movie is part of a necessary discussion. (1:27) *Embarcadero.* (D. Scot Miller)

Milk (2:05)
Oaks, Opera Plaza.

Miss March (1:30) *1000 Van Ness, SF Center.*

Portrait of a Beauty (1:48) *Four Star.*

CONTINUES ON PAGE 44 ››

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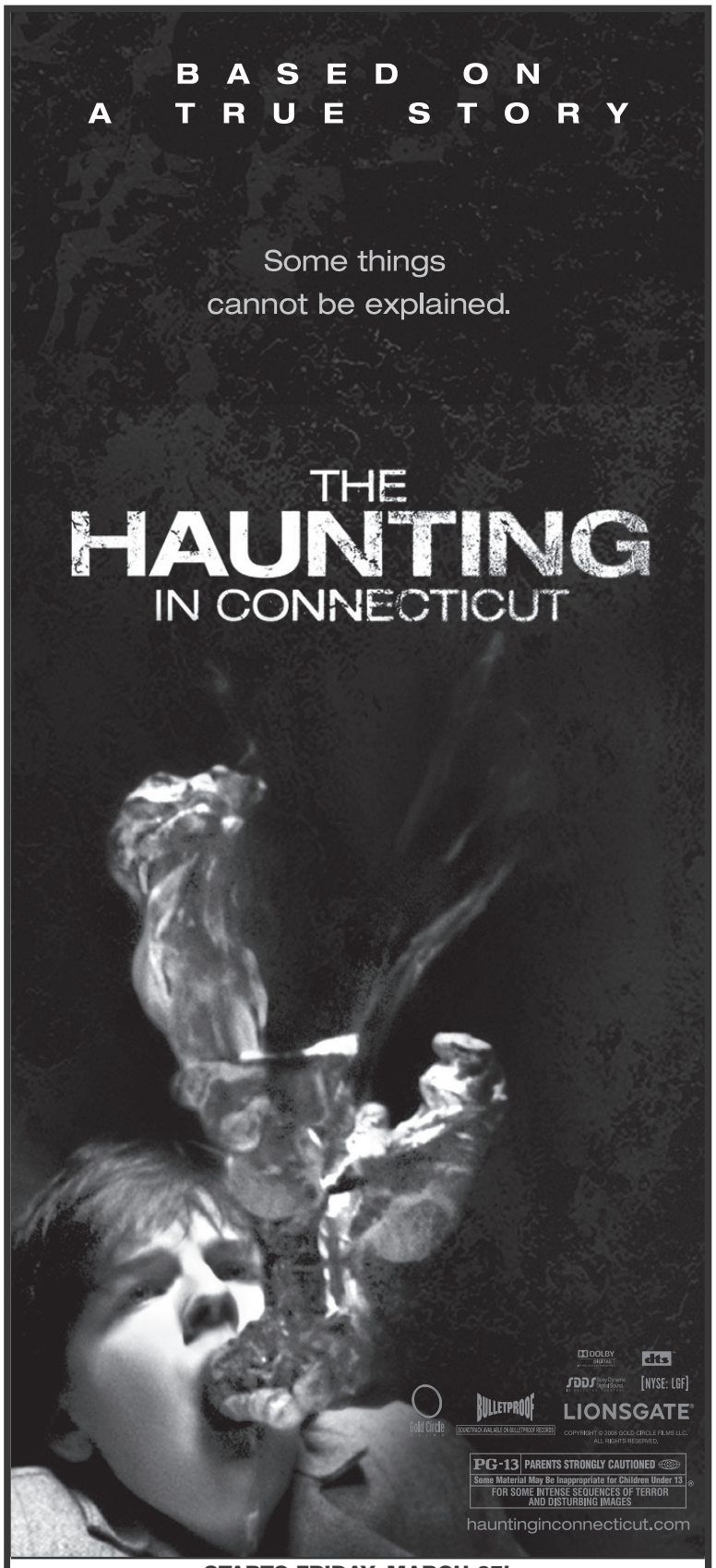
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Brenden 16 - Vacaville
Cinema 5 - Lakeport
Century Cinedome 8 - Napa
Edwards Stadium 16 - Fairfield
Century 14 - Vallejo
PENINSULA
Century 20 Daly City - Daly City
Century 12 Downtown - San Mateo
Century At Tanforan - San Bruno
Century 20 Downtown - Redwood City
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Century 20 Oakridge - San Jose
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Century Berryessa 10 - San Jose
Century Capitol 16 - San Jose
Century Capitol 6 Drive In - San Jose
Century 20 Great Mall - Milpitas
CineLux Tennant Station Stadium 8 - Morgan Hill
Platinum 7 - Gilroy

ONGOING

CONT››

Race to Witch Mountain (1:39) *Grand Lake, 1000 Van Ness, Shattuck.*

» **The Reader** (2:05) *Castro, 1000 Van Ness, Opera Plaza, Shattuck, Sundance Kabuki.*

» **Revolutionary Road** (1:59) *Oaks, SF Center.*

» **Sin Nombre** Though she's not all that enthused about leaving Honduras, teenager Sayra (Paulina Gaitan) bows to the wishes of a father she barely remembers to return with him and an uncle to New Jersey. Meanwhile, same-aged Casper (Edgar Flores) gets in major trouble when the merciless leader of his gang in Chiapas discovers he's been sneaking into enemy territory to see a middle-class girlfriend. Writer-director Cary Fukunaga's first feature is rich in detail and scale as he shows the eye-opening routines of the slum gang as well as the Honduran trio's arduous journey north toward a Mexico-U.S. border they won't cross legally (if they even make it that far). Needless to say, these two strands are destined to collide, and in its later going *Sin Nombre* becomes a somewhat more conventional lovers-on-the-run tale. Nonetheless, this is one of the best narrative films yet on the ongoing mass crossing-over from Central America to here, with numerous powerful and harrowing moments. (1:36) *Sundance Kabuki.* (Harvey)

» **Slumdog Millionaire** (2:00) *Albany, 1000 Van Ness, Opera Plaza, Piedmont, Presidio, Roxie, Smith Rafael, Sundance Kabuki.*

» **Sunshine Cleaning** The minimum wage that Albuquerque single mom Rose (Amy Adams) earns as a housecleaner isn't enough to pay for the private school her eight-year-old son needs after his weird behavior exhausts the public one's resources. And aimless-party-girl younger sis Norah (Emily Blunt) just got fired from her own last crap job. Cop Mac (Steve Zahn), the former high school sweetheart who chose to marry someone else but is still having an affair with Rose, tells her there's real money to be made in the unpleasant business of "crime scene and trauma cleanup" — in other words, scouring the mess left over after the body has been removed from a murder, suicide, or natural death site. This agreeably low-key tale from director Christine Jeffs and scenarist Megan Holley isn't the black comedy you might expect, given that plot hook: in fact one nice thing about it is that it doesn't turn the aftermath of sad or tragic events into a joke. Instead, the emphasis is on sister dynamics and trying to get a break in the ever-expanding, hanging-by-a-thread sector of the working class. There's nothing wildly original here, but *Sunshine* satisfies in the pleasantly familiar but not-dumb mode of 2007's *Waitress*. Good supporting performances include those by Alan Arkin as (yet another) eccentric grampa, and Clifton Collins Jr. as a very personable one-armed cleaning supplies store clerk. (1:42) *Albany, Embarcadero, Piedmont, Sundance Kabuki.* (Harvey)

Taken (1:30) *Marina, 1000 Van Ness.*

Throw Down Your Heart (1:37) *Roxie.*

Tokyo! Easily capturing the paradoxical essence of the world's largest megalopolis seems about as likely as a phalanx of *harajuku* girls uniformed in Little Bo Peep costumes successfully scaling Mount Fuji. Now imagine that Bo Peep army solely consists of two Frenchmen and a Korean, and you have a sense of the heady task undertaken by the filmmakers of *Tokyo!*, a French production comprising a fantastical triptych of stories about the celebrated city from writer-directors Michel Gondry, Leos Carax, and Bong Joon-ho. Gondry's *Interior Design* tells the intimate fable of Hiroko and Akira, a spirited young Japanese couple who relocate to the big city and become confounded by its mix of vast possibility and soul-crushing suffocation. Carax's *Merde* stars Denis Levant (1991's *Lovers on the Bridge*) as a homicidal sewer dweller who wreaks havoc on Tokyo out of an avowed hatred for the Japanese. And Korean filmmaker Bong Joon-Ho (2006's *The Host*) channels Michelangelo Antonioni by way of Haruki Murakami in *Shaking Tokyo*, an atmospheric tale of a shut-in (or *hikikomori*) who is literally jolted out of his hermetic existence by a strong earthquake and a comely pizza delivery girl with an unusual set of instructional tattoos. Bong's story effectively conveys the internal turmoil caused by modern disaffection and fear, but it would have been nice to see a story that explores the city's teeming life in all its richness, vigor, and eccentricity instead of envisioning what it would be like without it. (1:52) *Lumiere, Shattuck.* (Devereaux)

» **Two Lovers** (1:48) *Bridge, Embarcadero, Piedmont, Shattuck, Smith Rafael.*

» **Waltz with Bashir** (1:30) *Four Star.*

» **Watchmen** (2:42) *Empire, Grand Lake, 1000 Van Ness, Sundance Kabuki.*

» **The Wrestler** (1:45) *Castro, Shattuck.*

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REP PICKS

» **"The Poetic Horror of Ben Rivers"** See "Cat's Cradle." *Artists' Television Access.*

» **"This is My Land: Ben Rivers' Portraits and Landscapes"** See "Cat's Cradle." *Yerba Buena Center for the Arts.* SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

rep clock



The movie that launched a thousand bicep curls, *Terminator 2: Judgment Day*, plays the Piedmont.

Schedules are for Wed/25–Tues/31 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6. **Pansy Division: Life in a Gay Rock Band** (Carmona, 2008), Fri, 8. "Other Cinema:" "The Poetic Horror of Ben Rivers," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $8-10. "1969-1983: A Fosse Odyssey:" **•Cabaret** (Fosse, 1972), Wed, 2, 7, and **Sweet Charity** (Fosse, 1969), Wed, 4:25, 9:20; **•All That Jazz** (Fosse, 1979), Thurs, 7, and **Star 80** (Fosse, 1983), Thurs, 9:20. **•The Wrestler** (Aronofsky, 2008), Fri, 7, and **Runaway Train** (Konchalovsky, 1985), Fri, 9:15. "Nakedsword presents: 2009 GayVN Awards," Sat, 7. For tickets, visit www.gay-vnawards.com. **The Reader** (Daldry, 2008), Sun, 1, 3:30, 6, 8:30. **Grease** (Kleiser, 1978), Mon, 7:30. Presented sing-along style with special guests from the current stage version at the Golden Gate Theatre; for tickets to this event ($10-15), visit www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Cherry Blossoms** (Dörrie, 2008), call for dates and times. **The Class** (Cantet, 2008), call for dates and times. **The Great Buck Howard** (McGinly, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times.

CITY COLLEGE OF SAN FRANCISCO Rosenberg Library, 50 Phelan, SF; (415) 241-2281. Free. "Iranian Cinema:" **Santuri: The Music Man** (Mehrjui, 2007), Thurs, 1.

ECOLOGY CENTER 2530 San Pablo, Berk; (510) 548-2220, ext 233. Free. **Immokalee USA** (2008), Thurs, 7.

GOETHE-INSTITUT 530 Bush, SF; www.goethe.de/sanfrancisco. "Rare Silent Films by Ernst Lubitsch:" **•I Don't Want to Be a Man** (1918), and **The Oyster Princess** (1919), Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Sustainable Table: What's On Your Plate?**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Northern Exposure: O Canada": **The Sweet Hereafter** (Egoyan, 1996), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Agnès Varga: Cinécriture:" **The Gleaners and I** (2000), Fri, 7; **Vagabond** (1985), Fri, 8:45; **Cléo from 5 to 7** (1961), Sat, 6:30; **Daguerréotypes** (1975), Sat, 8:20. "Women's Cinema from Tangiers to Tehran:" **Immigrant Memories: The North African Experience** (Benguigui, 1997), Sun, 2; **Inch'Allah Sunday** (Benguigui, 2001), Sun, 5. "Buddhism and Film:" **Fearless** (Weir, 1993), Mon, 3. "The Essay in Cinema:" **•The Dream** (Malas, 1981), and **Les années déclic** (Depardon, 1976), Tues, 7:30.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. $5-10. **Welcome to Yanayo** (Feeder, work-in-progress), Thurs, 7:30. Fundraiser for the film's completion with live music, comedy, and an art auction. **Vivir,** Sun, 7.

PEGASUS BOOKS DOWNTOWN 2349 Shattuck, Berk; (510) 649-1320. Free. "Best of Wholphin," Thurs, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. $8. "Cult Classics Attack 3:" **Terminator 2: Judgment Day** (Cameron, 1991), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Two-Lane Blacktop** (Hellman, 1971), Wed-Thurs, 7, 9:20 (also Wed, 2). "The World According to Shorts," Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Two or Three Things I Know About Her ...** (Godard, 1967), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **The Jerk** (Reiner, 1979), Tues, 7:15, 9:20.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Bela Fleck: Throw Down Your Heart** (Paladino), Wed-Thurs, 7, 9. **Crips and Bloods: Made in America** (Peralta, 2008), Wed-Thurs, 9. **Slumdog Millionaire** (Boyle, 2008), Wed-Thurs, 6:45.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-10. San Francisco Jewish Film Festival presents: **El Cantor** (Morder, 2006), Wed, 7:30. "Human Rights Watch International Film Festival:" **Project Kashmir** (Kheshgi and Patel, 2008), Thurs, 7:30. San Francisco Cinematheque presents: "This is My Land: Ben Rivers' Portraits and Landscapes," Sun, 7:30. SFBG

first run venues

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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Cause No: CGC-08-479954
Formerly Entitled **McCorl Gilmore, Jr. vs Nationwide Financial Services**. **Plaintiff: McCorl Gilman, Jr. vs. Defendant: Jean Prawira**, San Francisco Superior Court. To: : **JEAN PRAWIRA** whose residence and whereabouts were formerly at 1045 Post St. , San Francisco. You have been sued by **McCorl Gilman**. In order protect your interests, you or a legal representative, must contact the **Law Office of Peter H. Liederman**, 2444 Russell St., Berkeley, CA 94705, 510-681-6916 within 30 days of receiving this notice. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432401.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318538-00 The following person is doing business as **GROW YOUR OWN**, 3401 Taraval St., San Francisco, CA 94116. Latitude 10, inc. (OR), 3401 Taraval St., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432602**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING**, 3550 Carter Drive, Apt. #14, South San Francisco, CA 94080. Jim Po, 3550 Carter Drive, #14, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhun Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 23, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432601**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317890-00 The following person is doing business as **TRANG BANG**, 4135 Ceasar Chavez #12, San Francisco, CA 94131. Mai-Trang Thi Nguyen, 4135 Ceasar Chavez #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/4/09. Signed Mai-Trang Thi Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 20, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432303.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03179321-00 The following person is doing business as **RN74**, 301-301B Mission St., San Francisco, CA 94105. 301 mission Restaurant Co LLC, DE, 301 Mission St., San Francisco, CA 94105. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Philip E. Aarons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Feb 23, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432304.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318024-00 The following person is doing business as **YOUR STYLISTA**, 2444 Van Ness Ave, #5, San Francisco, CA 94109. Jenna Michelle Romero, 2444 Van Ness Ave, #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432502.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318084-00 The following person is doing business as **A RESPONSIBLE PLANET PRODUCTIONS**, 101 Madrone Ave., San Francisco, CA 94127. Anton Travel Management, Inc. CA, 101 Madrone Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Feb 20, 2009. Signed Steven Anton. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on February 27, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432302.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318165-00 The following person is doing business as **MARCAN CONSULTING**, 232 Fowler Ave., San Francisco, CA 94127. Maori Marcan; Zvia Marcan, 232 Fowler Ave., San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Maori Marcan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 3, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432301.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318534-00 The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432504.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **March 11, 2009**. To Whom It May Concern: The name of the applicant is: **MARQUIS CORPORATION USA**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 WEBSTER ST, #195, San Francisco, CA 94115-3638. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): March 25, April 1, 8 2009 L#432604.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): March 25, April 1 and 8. L#432604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition with this court for a decree changing names as follows: Present Name: MICHELE ANNE COHICK. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 25, April 1, 8 & 15 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545708. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melissa Ann Sills for change of name. TO ALL INTERESTED PERSONS: Petitioner **MELISSA ANN SILLS** filed a petition with this court for a decree changing names as follows: Present Name: MELISSA ANN SILLS. Proposed Name: **MIA BIRD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 16, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 5, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 5, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432402.**

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Barney is a 3 month old, black & white Terrier mix. He arrived on Valentine's Day this year and is ready to share the love!

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› women seeking men

NO GAMES
SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. ☎308082

TAURUS SEEKS CANCER
SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. ☎308836

KILLER SMILE
SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. ☎226295

CALL ME!
SF, 235lbs, brown/blue,likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. ☎305897

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

EMOTIONALLY 55
but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! ☎280138

HI!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. ☎298476

A SEXY PEACH!
SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! ☎276500

TAKE A CHANCE ON ME
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. ☎280729

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

LOVE TO TRAVEL
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

WANTING
SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. ☎247003

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! ☎300031

BUSY SANTA CRUZ GRANDMOTHER
Attractive WiWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. ☎965249

EDUCATED PROFESSIONAL
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. ☎301522

TAKE A TASTE
SBF, 160lbs, looking for hungry, mature, discreet man, You lie to eat? Well I want to be eaten. Try this hot, spicy brown sugar. ☎301677

ENERGETIC
Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? ☎302310

LET'S TALK!
Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. ☎310742

GOOD VALUES
Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. ☎310739

PASSIONATE LADY
Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. ☎309243

ADORABLE SINGLE WOMAN
SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. ☎309244

I'M WORTH IT
Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. ☎309246

GOOD VALUES
Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. ☎309250

LOVES THE OUTDOORS
Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. ☎309253

COMPASSIONATE WOMAN
Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. ☎309256

SEEKING LTR
Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. ☎309257

GOOD VALUES
Motivated, hard-working, bright, classy SF, enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! ☎272097

› men seeking women

VERY OUTGOING
Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. ☎305492

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

DOWN-TO-EARTH BROTHER...
seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. ☎310844

LOOK NO FURTHER
SHM, 45, 5'8", likes beaches, movies. In search of meeting a SHF, 33-46, for friendship, maybe more. ☎308710

LET'S TALK
SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! ☎308861

RENAISSANCE GENTLEMAN...
seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! ☎308980

LET'S TALK!
Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. ☎308573

YOUNG AND FUN!
Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. ☎309247

SHARE MY LIFE
BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. ☎310717

SBM SEEKS SWF
SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. ☎248405

LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

IS THAT YOU?
Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. ☎268287

ARE YOU OUT THERE?
SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! ☎268345

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎200365

VERY ACTIVE
Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. ☎297540

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

SEEKS OLDER WOMAN
SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. ☎298267

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. ☎298098

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

LET'S MEET
WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. ☎299220

NICE GUY
WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. ☎299230

LOOKING FOR A BORED HOUSEWIFE
Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. ☎299009

PROUD MILITARY MAN
Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. ☎299643

SEEKING A REAL WOMAN
SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. ☎300078

ISO VOLUPTUOUS WOMAN
SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. ☎304953

› men seeking men

SEEKING MISS RIGHT
SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! ☎308429

CURIOUS
SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! ☎308557

VIRGIN HORNY BUBBLE BUTT
BiBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. ☎268361

OLDER BI-MALE
A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. ☎191269

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423



NAKED FANTASIES?
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. ☎891177

LET'S HANG OUT
SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. ☎271878

LET'S HAVE FUN!
SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. ☎272613

HERE FOR YOU
GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. ☎274431

MAGIC FINGERS
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. ☎290536

MARIN AREA
BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! ☎264067

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

SAFE PLAY
Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. ☎301773

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! ☎301779

VERY ATTRACTIVE WM...
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? ☎302014

COME PLEASE ME
HM looking for two men to give me oral and maybe do more. If interested, give me a call. ☎305410

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

HORNY GUY HAS A NEED...
to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎753249

› women seeking women

CITY GIRL...
wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. ☎307991

SENSUAL, CONSIDERATE WOMAN
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

HONESTY A MUST
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. ☎299977

CLASSY, ATTRACTIVE
GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. ☎300954

› three's company

VERY OUTGOING
Energetic, outgoing SBF, 21, 5'7", in search of couples, 26-33, who enjoy bars, parties and more. ☎308525

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

SHARE YOUR WIFE
AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. ☎276001

PLEASURE FOR BOTH
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. ☎290906

SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

› tv/ts

TRANSSEXUAL SLAVES
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! ☎300076

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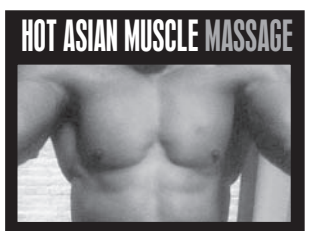




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A third in the hand

Dear Andrea:
I've always wanted to have a threesome and my wife is willing, but she would prefer to do it with her first boyfriend. At first I was all for it, but I'm getting more concerned that it might rekindle an old flame. Otherwise, I wouldn't care if she had sex with a different guy every week, as long as she was safe and came home to me.

I'm not jealous. I have a very high sex drive and could still have sex five or six times a day if time allowed. I love my wife and I know people are going to say if that was true, why would I let her have sex with another man? I say, variety! Spice of life!

It seems that her ex and I are similar as far as sex goes. She has only been with four partners in 20 years, including me. She has always believed in being dedicated to one person, and until I asked her about this, she never thought of straying.

She feels that if she were to do the threesome, she would prefer to do it with her ex. They didn't part on bad terms, just grew apart with careers and family. She said she would contact him if I wanted, but I'm starting to worry. She says I'm her soulmate, but I'm not sure I should put our relationship on the line for a fantasy.
Love,
Wanting, but Worried

Dear W:
The best way to avoid having people say stupid things about your private life is to actually *have* a private life. People do talk, and most of what they say is pretty stupid.

I do admit to feeling a bit uneasy about partners who profess no feelings of jealousy whatsoever — do they actually, um, care? — but there's a lot of variation in people's baseline territoriality levels. I won't think ill of you as a husband unless you let on that really you don't give a damn what she's up to, or whether she's (re)developing feelings for the ex, or what her intentions are toward you. At that point, you get demoted from husband to acquaintance with benefits, and you lose your right to vote on what she does with anyone. Since you're plenty engaged and plenty involved and plenty affectionate, though, I have nothing mean to say to you.

I fully understand why you might be feeling a little hesitant about the ex thing, but I think it's a pretty safe bet. Understand that if he'd caddishly dumped her and she'd spent years madly pining for him, I would certainly feel differently, but a "just grew apart"-type break-up plus all that intervening time — much of it spent, apparently, pursuing an unusually hectic sex-having schedule with you — just doesn't sound that risky.

Your wife wants a lot of safety and a little danger, which is pretty much what most people are going for when they start looking to act out a fantasy. The ex is, presumably, a known quantity, can be trusted to accurately report STD status and recent sexual history, is pleasantly familiar and congenial, shares a worldview and a sense of humor, and has proved compatible and worthy of her favors. How many Craigslist guys can you say that about?

If it works, think about all the yuck and ew and dreariness you could get to bypass, including but not limited to horrible disgusting strangers you wish you'd never heard back from, people who seemed appealing but are dreadfully dull on closer inspection, druggies, drama kings, married cheaters, and people who are OK but want something you would never want to even think about doing yourself.

I also suspect that your wife may be what I call a love fetishist, by which I mean nothing unusual at all, particularly for women. She doesn't want to have sex with anyone she doesn't have feelings for. So why not this guy, safely ex but once, at least, the One? We all know that once loved, people do not automatically become unloved. We just don't usually have any useful ways to take advantage of that often-inconvenient fact.

Of course, no matter how endlessly you and your wife process this, it's no longer up to just you. Even if you decide to go ahead, you still can't without the third party's interest and availability. Nobody's even approached him yet, right? Chances are excellent that not only is he otherwise occupied, he will be alarmed, if not appalled, to be approached after all this time.

Even if he does cheerfully sign on, everyone will have to agree on when, how, what, how much, and how to stop if things get weird, all of it as explicitly as possible. Yes, it does sound like work (there's something to be said for simply no longer having time for this sort of thing).

Good luck, though, and remember you don't actually have to do this. Everybody might be relieved if you just decided "yeah, no" after all.
Love,
Andrea

Don't forget to read Carnal Nation (carnalnation.com) for more Andrea and other cool stuff.

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› religion/ spirituality

I think it's bad to talk about one's present work, for it spoils something at the root of the creative act. It discharges the tension.
– Norman Mailer

I am my brother's keeper, I am my sisters' keeper– that makes this country work. It's what allows us to pursue our individual dreams, yet still come together as a single American family. "E pluribus unum." Out of many, one. – Barak Obama

Love yields to business. If you seek a way out of love, be busy; you'll be safe, then.
– Ovid, Remedia Amoris

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MARCH 25-31

ARIES

March 21-April 19
Watch out! Don't make decisions with your smarts instead of your Napoleonic urges. There is such a thing as trying *too* hard, and you seem to be hell bent on finding out what that is. Don't allow your pursuit of adventures or goals get so big that you don't see anything else. Lose perspective and you'll find you've lost the point.

TAURUS

April 20-May 20
You are being challenged by the universe to handle stress in a more sustainable way. Without an evaluation process, you're on a long walk down a short plank to Crazy Creek. Figure out your values so you can come up with verdicts in respect to them. It'll help you make choices you can live with.

GEMINI

May 21-June 2
You simply cannot do everything at once — but that doesn't mean you can't do it all. Unless you think the world is gonna end tomorrow, rushing to do everything today makes no sense. Decide what you want to do *now*. And remember it's not set in stone. Just do what works until it stops working.

CANCER

June 22-July 22
Now is the time to live tomorrow's memories. Even the most painful of your experiences are quickly turned into yesterdays. Slow down and get some perspective on your current troubles. Indulge your emotions now so you don't bring them with you to your future.

LEO

July 23-Aug. 22
Standing up for your self is *so* 2009, Leo. Problem is, if you are at all defensive or insecure about your stand, you may end up unwittingly acting like a jerk. It is important to know where you're at before you start asking folks to meet you there. Avoid creating drama and slipshod expectations on all ends.

VIRGO

Aug. 23-Sept. 22
What's the worst that could happen in your most meaningful relationships? If you take away your fear of losing control, love, comfort, companionship, or whatever, what would you be left with? Take a damn risk, and do it in the name of what you want instead of what you are afraid of losing.

LIBRA

Sept. 23-Oct. 22
The fine line between creative and destructive passion is easy to cross. But this is not the week to leave your lover for another just because their flavor seems sweeter. Work on maintaining excitement and desire within your current intimacies. Change the batteries before you buy a new model.

SCORPIO

Oct. 23-Nov. 21
Aggression is not always a directly asserted thing. When frustrations and aggravations go unnoticed or unexpressed, they can become manic panic, or the dreaded passive-aggressive. You need to find a balanced, healthy outlet for your crappy feelings. Don't act like you're cool when you're hot, and don't burn down the house when you just need to state your claim.

SAGITTARIUS

Nov. 22-Dec. 21
Screw stalemates. No one wins when you play like that. Your routines and habits are only as helpful as they are appropriate. It's time to reassess your conventions. Look at what's reliable and what's rigid and adjust where needed.

CAPRICORN

Dec. 22-Jan. 19
What's been weighing you down might be compelling, but it's totally unnecessary. It's like someone offered you some freshly baked cookies and you said no when you meant yes, secretly expecting a second offer. When the giver didn't insist, you became a mopey mess! Flip the script in your head and ye shall receive.

AQUARIUS

Jan. 20-Feb. 18
Forgiving is not the same as forgetting, and it's hard to figure where the two intersect. Don't forget the things that bent you out of shape, but do let go of accumulated anger — it only hurts you.

PISCES

Feb. 19-March 20
With Uranus and Mars in Pisces, explosive energies abound. The best way to enjoy this planetary movement is by shaking what the Good Lord gave you. Both of these planets are there to help you execute change, whether about your actions or insides. Don't wait for the planets to kick your ass before you get your rear in gear, pal. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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